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EXAMINATION for ASSOCIATE of the ROYAL COLLEGE of MUSIC (A.R.C.M.), April, 1892. The last day for receiving names of Candidates is February 22. The list of pieces may now be obtained, with regulations and forms, at the College.

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LOCAL CENTRE EXAMINATIONS.

See Syllabus A.

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Last day for receiving applications for Registration from Heads of Schools and Teachers of Music, February 27.

See Syllabus B.

Copies of either Syllabus, with full information, may be obtained at the Central Office, 52, New Bond Street, London, W.

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RECENT PRESS NOTICES.

"ELIJAH."—"Madame Conway sang the soprano music in her usual effective style, the scene with the *Widow* and the *Prophet* (Mr. Andrew Black) being finely rendered. She also did full justice to the great solo 'Hear ye, Israel.'—*Manchester Courier*, October 29, 1891.

"MESSIAH" (Hullfax).—"Madame Conway has the advantage of a simple manner, free from any affectation or exaggeration. In the brilliant bravura, 'Rejoice greatly,' she sang with an ease and absence of apparent effort which were most agreeable, while the pathos of 'I know that my Redeemer liveth' brought out still higher, if less showy, qualities."—*Yorkshire Post*, December 18, 1891.

"Madame Conway was the star of the evening, her rendering of 'My dearest heart' and 'Bid me discourse' being equal to anything the Chester public have heard of late. She was enthusiastically encored on both occasions."—*Chester Guardian*, December 19, 1891.

"ELIJAH."—"Madame Conway thoroughly justified the choice of the Society in her rendering of the soprano music."—*Northwich Guardian*, December 26, 1891.

"Madame Conway's singing of 'My dearest heart' was magnificent, her phrasing and perfect articulation, combined with a voice of great power and beauty, made this the treat of the evening."—*Mexboro' Times*, December 11, 1891.

"We have never heard Madame Conway to better advantage, her powerful soprano voice filling the theatre; expression, taste, and feeling being most prominent, and classifying her as an artist of the first order."—*Wigan Examiner*, January 13, 1892.

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"MESSIAH."—"Miss Haynes possesses a soprano of excellent compass and clearness, and she rendered her solos with taste and feeling."—*Sheffield Daily Telegraph*, Dec. 26, 1891.

MISS BESSIE HOLT (Soprano)

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"ST. PAUL."—"Miss Sellen created a profound impression by her singing of the recit. and air 'I will sing of Thy great mercies,' which was most beautifully rendered."—*Ilkinston Advertiser*, December 19, 1891.

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WALSALL PHILHARMONIC SOCIETY, December 26, 1891.—"The tenor, Mr. James Leyland, was in splendid voice, and indeed I liked him the best of the Quartet, though the other artists were indeed excellent. Mr. Leyland was very impressive in 'Comfort ye' and in 'Ev'ry valley' he was brilliant. The touching recitative 'Thy Rebuke' was beautifully rendered; and the great tenor show song, 'Thou shalt break them,' fairly aroused the enthusiasm of the audience. We shall all be very pleased to hear Mr. Leyland again."—*Walsall Observer*.

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MR. T. OLDROYD (Tenor)

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Extract from *Daily Telegraph*, Thursday, July 26, 1888.

CHESTER TRIENNIAL MUSICAL FESTIVAL.—"GOLDEN LEGEND."—"Great praise was also deserved by Mr. Grice, a young baritone, whose appearance in the part of *Lucifer* marked him out as one before whom, in all probability, there is a considerable future. Speaking for myself, I do not wish to hear *Lucifer*'s music better sung than by this artist. Mr. Grice's method and intelligence, as displayed this evening, frankly encourage sanguine hopes of the service he will render in time to come."

MR. GORDON HELLER (Baritone)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1892.

MUSICIANS IN COUNCIL.

WHATEVER the National Society of Professional Musicians may have done, or is doing, in matters with which we are not now immediately concerned, all who are interested in the art have reason for satisfaction with the Annual Conferences, the latest of which was held in Newcastle last month. Judiciously managed, these gatherings may have an important influence upon the art; serving also to dissipate some prejudices regarding its professors. Musicians are popularly looked upon as quarrelsome, impracticable folk; and in that capacity even worthy of scientific examination. It is not unusual to meet with suggestions pointing to reasons, psychical or physical, or both, why the spirit of discord should be so much at home with the ministers of a gentle art. We are unable to say that the common belief is altogether groundless, but its intensity should abate as, year by year, the National Society of Professional Musicians holds its conferences and presents the edifying spectacle of brethren who, *pro tem.*, dwell together in unity and pursue a common object with one mind and soul. But consequences more important are possible. This musical parliament is neither legislative nor executive beyond its own limits. It cannot make laws or enforce the observance of laws; but it can talk, and if it talk well there is hope of good results for the art in general. We propose now, in brief space, to consider what was said at the Newcastle Conference, in so far as it had an interest for outsiders.

Mr. W. H. Cummings introduced as a subject for consideration, "The Relation of Poetry to Music." It is time that this matter should be considered, because there is an obvious tendency at the present day to push reaction against what was objectionable in the practice of the past to an extreme calling equally for regret and reprehension. It would, perhaps, be rash to say that at one time composers gave no heed to the words for which they wrote music. We do not suppose any of them went quite so far as that, but it is true that they made poetry unduly subordinate to their own art. Musical form and effect were with them a first and chief consideration, and of the two divine sisters, one was treated as a poor relation, ordained to "fetch and carry" for the other. Against this inartistic state of things there was bound, sooner or later, to be protest; and protest, when it did come, met with so much support from enlightened opinion that reform followed. In proportion to the felt need of any change is the danger that it will be pushed too far. As a rule, however, the wise and thoughtful men by whom reform is set on foot do not carry it to extravagant lengths. The mischief is done by those who join the movement when it becomes strong, and are neither wise nor thoughtful, of which truth the story of the French Revolution affords a striking and terrible example. But, be this as it may, we now find, instead of the undue subordination of poetry to music, a state of things exactly the reverse. The pendulum of change has swung past the *juste milieu* or, as we sometimes call it, the golden mean, and has reached a point on the opposite side as high as the one from which it started. That is the way of pendulums. Music is thus being degraded to a condition of abject servitude,

in which there are neither privileges nor rights—in which, as presented by some composers, music lacks the qualities entitling it to the name it bears. This, to reflective minds, presents a serious consideration, and we are glad that Mr. Cummings, in a judicial manner and with proper moderation of thought and word, laid it before the Newcastle Conference. Its main proposition appears to be stated in the following:—"The thought, the sense, and the sentiment of poetry can be conserved, nay, enhanced, within the limits of musical composition." We take it that by "conserved" Mr. Cummings meant adequately expressed, and by "musical composition" he intended that art as practised by the classical masters. So put, the thesis is one for the dispassionate consideration of all who are interested in music, and the object should be to establish some compromise between the extreme claims advanced on both sides. We may depend upon it that truth is to be found about midway. In commending the subject to reflection, let us express an individual opinion that the pretensions of music should always be considered in a very liberal spirit. In point of theory, it may be proved up to the hilt that the rights of poetry are equal to those of the allied art; it may even be shown that they are superior, but we all know that in effect music takes precedence. In any work claiming our acceptance, the poetry *may* be good; the music *must* be good. The attention we instinctively give to the one is beyond comparison greater than that bestowed upon the other, and in determining the verdict upon opera, oratorio, or cantata, music must be the first consideration. This belongs to the very nature of the case and cannot be changed. It is, therefore, a matter not to be overlooked in the process of arriving at a conclusion as to the relative claims of the two arts when in alliance.

The Newcastle Conference had before it also the subject of the musical education of children, introduced by "A Few Thoughts" from Mrs. Roskell, who has, if our information be correct, recently removed from Penarth to London, where she is likely to do good service as a professor of the pianoforte. From the report of Mrs. Roskell's paper, and the remarks of the Chairman (Mr. W. H. Cummings), the fact seems pretty clear that attention was called to further materials for a "royal road" into the domain of our art. We do not believe much in royal roads. The story goes that when a ruler of Russia (Catherine of dubious memory?) proposed a certain progress through her dominions, the favourite minister of the day had the route made very smooth, and the view from it liberally embellished with sham villages, in appearance both picturesque and prosperous. The Czarina, no doubt, enjoyed her fool's paradise. Nevertheless, much can be done with children by varied application of the principle exemplified in the parable of the donkey and the bunch of carrots. Mrs. Roskell has faith in the carrots, and, perhaps, she is right. Let us add, however—since we have stooped to homely illustration—that "you cannot make a silk purse out of a sow's ear." The musical faculty is a gift. A child not endowed with it vainly studies music at all; a child who has it scarcely needs enticing. Discussion of this subject can never be very satisfactory. Everything depends upon the teacher, and the true teachers of children are, like poets, born, not made.

We note a paper on "Infonation" by Mr. Carl Courvoisier, only to say that it is too technical for discussion in this article; while, for various reasons, we pass with simple mention Mr. Ions's remarks

upon "Anomalies of Notation"; those by Dr. Rea upon "Northumbrian Ballads"; and those by the Rev. Dr. Bruce on "Northumbrian Pipes."

The most important paper of the week was that read by Mr. George Riseley, who, at the Conference of 1890, drew attention to the subject of local orchestras, and on this occasion followed up with some practical proposals. We need not argue in favour of local orchestras, whether professional or amateur. The more there are of them the better for music. In point of fact, the need of them is extreme, if we are to complete our equipment for the campaign against ignorance and bad taste. It may be said that the public continue to show indifference as regards orchestral music. That is true enough, and it is indifference which musicians desire to assail and utterly rout. We sometimes hear that you can never properly know a man till you have lived with him. On the same principle, we want to bring orchestras and orchestral music into close, every-day association with the public. The result would be better acquaintance ripening into growing friendship.

The need of local orchestras granted, how does Mr. Riseley propose to satisfy it? He is quite aware of the fact that Orchestral Concerts are of no good as a business speculation. Save under very exceptional circumstances, they do not pay. If they did, keen-sighted *entrepreneurs* would everywhere spring up and provide them. As they don't, somebody has to make up the losses entailed. Wanted, therefore, a fund upon which to draw in such cases. Mr. Riseley suggests the subsidisation of local orchestras out of the rates, for that is what his proposed municipal grants come to. We have nothing to say against it. It would give us the greatest possible satisfaction to hear that the "conscript fathers" of every city and town in England had set apart an annual sum for the encouragement of instrumental music. Such news would be very welcome, not only for artistic reasons, but as showing that the British ratepayer, whom Disraeli charged with "an ignorant impatience of taxation," had shaken off some of his materialism and risen in spirit to heights commanding a larger horizon than that which usually bounds his view. But the change has not come, and, looking at the case with a practical eye, we see very little to encourage hope that Aldermen and Councillors will yet awhile figure as the nursing fathers of local orchestras. We all know the class from which these functionaries are taken, and they know equally well the tone and temper of their constituents. Assistance on anything like an adequate scale from municipal corporations is, we fear, hopeless for a long time to come, though it may be that a few isolated cases, in which a beginning has been made, are symptomatic of a change from the Philistinism of the past.

Mr. Riseley further advocates an application to the Government for State aid to local schools, and to County Councils for grants in furtherance of musical education. By all means let us try what can be done in such quarters. We have a good cause, and though it is true that the eagle of Victory does not always perch on the banners of the right, a good cause nerves the arm of those who fight for it. If Mr. Riseley and the Professional Musicians will only bombard Whitehall, and lay siege to every County Council in the land, we are ready to cheer them on. Only let there be no sanguine expectations such as, when disappointed, end in discouragement.

We look with entire favour upon Mr. Riseley's very practical proposal to restore orchestral instruments to the Church, and put them on the same footing as the voices. In advocating this change, it is not necessary to run down the present state of things.

The practice of church music, as carried on with the means now at disposal, has wonderfully improved of late years, and the only question is whether it be possible to increase the means still further to better the results. That it is desirable to introduce orchestral instruments, we take for granted. They are necessary to the proper effect of much of the music now used in churches on festival and other special occasions, and under ordinary circumstances, as supplemental to the organ, they add much to the beauty and interest of public praise. With reference to the matter, Mr. Riseley says:—

"In the Christian Church, from the earliest time down to our own day, orchestral instruments have been employed in her services with more or less regularity, and would probably have never fallen into the desuetude that was prevalent twenty or thirty years ago had it not been for the great perfection to which organs had been brought. Of course, it saved much trouble to find one instead of many executants, and no doubt the services of the Church in small country parishes gained in dignity by dispensing with the aid of the bass viol, flute, clarinet, &c., which used to do duty as accompaniments; but although none of us, probably, would care to see that state of things revived, yet these village church bands served to keep alive a certain amount of musical talent in our rural districts, and the universal introduction of organs proved a great check to the spread of the knowledge of instrumental music, and also deprived many of the keen personal interest which they before took in the Church services. I therefore trust that my present proposal will meet with approval, and I hope to be spared to see the day when perfectly trained orchestras, well disciplined and up to their work, shall take their places in Cathedrals and other large churches side by side with the choirs, and add a fulness and completeness to the music which can never be attained by the organ alone."

We go farther than Mr. Riseley and hope to see the revival of the orchestra elsewhere than in Cathedrals and churches that are "large." The "village church band" should come back again; not, of course, as it was forty or fifty years ago, but in a condition commensurate with the general advance in musical skill. It will never do to draw a line excluding the average parish church from the scope of the proposed reform. We should, in such a case, reap for orchestral music only a fractional advantage, and leave the "musical talent in our rural districts" uncultivated and barren. The matter mainly rests with the parochial clergy, who, we sincerely trust, will regard it as favourably as do their superiors in the ministry. There is reason for special solicitude on this point, because every church that opens its doors to orchestral instruments becomes the source of a very powerful musical stimulus, working the whole year round, strengthened by religious feeling, and that pride which congregations naturally and justifiably take in the efficiency of their services. Here, we cannot but think, lies the answer to the question how best we can popularise orchestral music and instruments throughout the land, and because the National Society of Professional Musicians has been the means of securing attention for Mr. Riseley's proposals it deserves well of all who love the art.

SCHUMANN'S SYMPHONY IN D MINOR.

STUDENTS of Schumann have been given to understand, from a note prefixed to the first edition of the full score of this Symphony, published by Messrs. Breitkopf and Härtel as his "fourth" (Op. 120), that it was sketched in 1841, shortly after the appearance of

his "first" Symphony (in B flat), but was not fully instrumented till 1851, by which time his two other Symphonies, No. 2, in C, and No. 3, in E flat, had been published, and that therefore this "fourth" Symphony, having regard to the order of its composition, should more properly be known as his "second."

In its original form, which, as it turns out, was no mere sketch, but a complete and fully instrumented score, it was performed at Leipzig for the first time on December 6, 1841, and then, as stated above, was laid by for ten years before it received its final revision at Schumann's hands. Dr. Johannes Brahms is the fortunate possessor of the manuscript in its original form. This he confided to Dr. Franz Wüllner, of Cologne, where, on October 21, 1889, it was brought to a performance, and excited so much interest that, at Dr. Brahms's instigation, and under the editorship of Dr. Wüllner, it has recently been published by Messrs. Breitkopf and Härtel in their complete edition of Schumann's works.

From Dr. Wüllner's preface to the recently published edition we learn that the first page of the score is inscribed, in Schumann's own hand-writing, "Symphonie in D moll von Robert Schumann," and that the outer covering bears in pencil the direction: "Auf den schnellen Wechsel von *p*. und *f*. vorzüglich zu achten"—i.e., "The sudden changes of *piano* and *forte* should be strictly observed." It is dated on the first page June 7, 1841, and at the end September 9, 1841. This first draft of the score is a hastily written one, containing many alterations, which, however, are perfectly legible. A large number of these alterations, some of which are completely written in and some only slightly indicated, seem to have been interpolated at a later date, for the most part in red ink, now much faded, and partly in black or red pencil. These alterations, which are certainly to be regarded as improvements, have been incorporated in the new edition of the score, in the preface to which numerous examples in music-type of passages altogether struck out or amended by Schumann are also given. The new version of the score has been issued as the "Erste Bearbeitung aus dem Jahre 1841"—i.e., "The first version of 1841"; but from what has been said above it is, more strictly speaking, to be regarded as Schumann's "first corrected version, revised by Drs. Brahms and Wüllner," for in one or two instances the instrumentation of the later version of 1851 has been adopted. Thus it will be seen that it has not been the editors' aim to furnish an exact replica of the first version of the score, as might have been done by photographing it, and, as it is to be hoped, will be done some day when it comes to be included in the "Fac-similes" of the Autograph Scores of the Great Composers," about to be issued, at the suggestion of Sir George Grove, by Messrs. Breitkopf and Härtel. They seem rather to have been prompted by the wish to supply an edition which shall not be open to objection on the ground of over-thickness of scoring, arising from too liberal a reduplication of parts, and one which eventually may be accepted as the preferable version of the two. Their good intentions probably will not be questioned, for even Schumann's most devoted admirers admit that instrumentation, especially in his latter days, was not his strongest point, but to what extent their hopes will be gratified remains to be seen. It is much in its favour that the earlier version is more thinly instrumented than the later one, that a more due observance has been shown to light and shade, and that consequently the more fully scored passages will probably stand out with enhanced brilliancy.

A comparison of the newly-issued score of 1841 with the later version of 1851, with which all lovers of Schumann are familiar, has proved a far more

interesting task than the oft-repeated statement of Schumann's biographer, Josef W. von Wasielewski, that the alterations in the version of 1851 were confined solely to the wind parts and to the elimination of a guitar from the *Romanza* would lead one to expect. Such a statement turns out to be quite unfounded, for the later version abounds in alterations both for strings and wind; the guitar in the *Romanza* is conspicuous by its absence; more than one passage of the subject-matter has undergone revision; and the first and last movements must have been entirely rewritten. To furnish a complete view of the points of resemblance and difference of the two versions would therefore involve a transcription of both scores in parallel columns. This being impossible, it must suffice to call attention to some of their most salient points of difference.

Externally these two versions of the score of this Symphony differ widely in appearance, both in the order in which the instruments stand and in the marks of expression. In this earlier version of 1841 the wood-wind stands at the top of the score and the marks of expression and *tempi* directions, &c., are given in Italian. In the later, but first published, version of 1851 the very reverse is the case, the brass and drums standing at the top and the marks of expression, &c., being given in German. Here it seems not unworthy of the passing remark that the early version in its plan of arrangement accorded with that of his first Symphony (in B flat), but that in the "Overture, Scherzo, and Finale," which immediately followed, and in his subsequent Symphonies, Schumann adopted the more old-fashioned plan of placing the brass and drums at the top of the score. But why he should have reverted to this plan on revising and publishing his work in 1851 will probably ever remain a mystery.

On revising his score, Schumann started at once with an important alteration, adding at the commencement one-third of a bar and excising the harmony from the initial chord, and thus making it begin with the striking unison passage we are already familiar with, and, further, twice converting a single drum-tap into a roll of four bars. Further alterations in the Introduction are not of much importance until we come to the passage leading to the first *Allegro*. Here ten bars are reduced to seven and entirely altered. In the first version, omitting some reduplication by the wood-wind, they may be thus sketched:—

No. 1. Str. *stringendo* *sino*

al

Allegro.

p cres.
c. Vla. 8.

The corresponding passage in the later version starts—



and, seeing that it so well prefigures the pervading figure of the *Allegro*, to which it directly leads, is a manifest improvement.

In the quick movement, marked *Allegro di molto* in the earlier version and *Lebhaft* in the later one, two bars of the former are compressed into one of the latter, and the inner parts are of a much more lively character. This will best be made apparent by quoting the commencement of each. The early version stands thus, the melody being sustained only by the first violins—



while the later one takes the following more elaborate form—

No. 4. *Lebhaft*.
1st VI. & Ob. c. Fl. 8.



Both versions grow thicker as they proceed, but in the earlier version the melodic figure is far less seldom doubled than in the later one. In the transitional passage immediately following the first tonic full-close, as well as in the second subject proper, the doubling of parts is so much resorted to that the character of the harmony is sometimes changed—e.g., as when the root is added to a chord of the second. In the earlier version the first section is not directed to be repeated.

Throughout the remainder of this movement the same plan of reinforcing the melody by doubling it, or assigning it to a different class of instruments, has been generally followed. Indeed, on coming to revise his work, Schumann seems to have experienced the same feelings with regard to the orchestra as those which, in 1839, prompted him to write to the late Heinrich Dorn that he often wished to smash his pianoforte, which he found had become too restricted a vehicle for the full expression of his ideas. He must now have felt that his subject-matter, especially as regards its melodic side, could not be set forth in too strong a light; and hence his treatment of the orchestra with more fulness than it had received before.

We cannot forbear calling attention to an important alteration made in the accompaniment of the follow-

ing charmingly melodious passage, which is marked, in the earlier version, *animato*, and stood thus—



Schumann must have been loathe to drop the motive of the first subject of the movement which he here cleverly utilised as a contrapuntal figure of accompaniment. He was right, however, in doing so, as a short relief from it at this point is by no means unwelcome, and greater freshness is added to its subsequent re-entry. The later version has—



No material alteration was made in the *Romanza*. It is satisfactory, however, to be able to account for Wasielewski's statement that a guitar part which he supposed existed in the first version was excised from the later one. In point of fact, Schumann left the lower stave of his earlier version blank for a guitar part, but this he never wrote in.

The *Scherzo* was originally prefaced by a passage of eight bars for trumpets and horns. This Schumann amended for one for trumpets only, but subsequently struck out both. Except, therefore, for the reinforcement of a few isolated passages, of no great importance, it remains pretty much the same as in the first version.

Considerable changes were made in the Introduction to the *Finale*. The oft-repeated figure from the first *Allegro* is thinned down in the later version, and the last four bars of the first version, which end with a running scale passage, leading directly to the *Finale*, have been extended to seven and complemented with a long pause on the chord of the dominant seventh.

The *Finale*, which originally stood in 2-4 time, by the excision of every other bar-line was altered to common time, and at the commencement was subjected to many changes, especially by the interpolation of the figure from the first *Allegro*. Thus the first four bars, which, omitting doublings by the wind, originally stood thus—



in the later version were altered to—



In continuation the passage last quoted is repeated a tone lower, in substitution of the following much simpler passage from the first version—



The melodious passage which soon follows, and in the earlier version is marked *piu vivace*—



was originally accompanied throughout its development by quaver triplets preceded by a quaver rest, instead of by semiquaver duplets, as in the later version. Its outcome, commencing—



by repeated doublings of the melody, loses much of the conversational character which it originally had. But its close here, as well as on subsequent repetitions, is vastly improved by the ante-penultimate chord being changed from a commonplace "six-four" to a more vigorous "six-five." The remarkable trombone passage, which closes the first section, together with its accompanying scale passages, is treated with more fulness, and the entire section is directed to be repeated. Similar fillings up and interchanges of parts occur in what follows, and in one or two instances in the "working-out" section a nice example of "imitation" by the flute and oboe—



has been eliminated in the later version.

As regards the melodious episodal passage commencing—



the editors of the recently published edition have adopted a combination founded upon both the earlier and later versions. This they have done in view of the greater beauty of effect attained by allowing the melody to be given out by a solo clarinet, as in the first draft, and keeping its gradual reinforcement by other instruments for subsequent repetitions. From this point to the end, the alterations being restricted to sundry fillings in, there is no need for detailed comment.

Inadequate as a comparative analysis of the two versions of this Symphony the above remarks, from want of space, necessarily are, enough has been said

in proof of the enormous pains which Schumann must have taken to render his work as far as possible perfect according to his own views. At the same time, it seems to reveal the fact that from a technical point of view his mode of working was not altogether that of the best composers, who have generally maintained that, to insure perfection of workmanship and effect, melody, harmony, and instrumentation must be simultaneously conceived.

It is satisfactory to be able to state that an opportunity of listening to a performance of this Symphony in its original shape will be accorded by Mr. August Manns (for the first time in England) at the Saturday Concert at the Crystal Palace on the 13th inst., when those interested may satisfy their curiosity by oral demonstration, and without the labour of instituting a comparison between the two scores. C. A. B.

THE ART OF CONDUCTING.

By JOSEPH BARNBY.

THE enormous development of choral singing is one of the remarkable features of our time, and it is not too much to say that where there was one choral society twenty years ago there are now ten. Still more remarkable has been the increase in church choirs. Many will remember the church choir (if it may be dignified by such a name) of twenty or thirty years ago, when one or two hysterical females and an equal number of men, ensconced in a pew near the "three decker," or in the gallery in front of it, used to take their cue from the parish clerk on the lower deck, and ruin the one or two hymn tunes which formed the staple of the Sunday music. Nor will the school children, massed on each side of the organ—boys on one side and girls on the other—be forgotten, either for the quality of tone they produced or the startling nature of their accent. Compare these with the decorous procession of white-robed choristers which now makes its way at the beginning of service to the carved stalls in the chancel and takes its dignified part in a musical service of so ornate a character that it would put an average Cathedral choir on its mettle, and we shall see at once that in these matters we have fallen upon quite "other days"; that the practice of choral music in the concert-room, as well as in the Sanctuary, has become much more widely spread; and that, in spite of the rarity of the gifted and trained conductor or choirmaster, societies have been increasing in number, at least, if not in efficiency.

Seeing that there is no school for the training of choral conductors, it is strange that the development of choral societies has been so regular and so considerable, for it is an odd thing that in no school in this country—so far, at least, as I am aware—are any means provided for the training of choral conductors or choirmasters. It is, in fact, much to be desired that the heads of our great musical institutions should take some steps towards this end; for, of church choirs alone, there must be thousands in England in which the services of a choirmaster are necessary. Students are worked up in organ playing and pedalling to a marvellous pitch of proficiency, yet, in nine cases out of ten, clergymen express their desire for a good choir-trainer in preference to a brilliant organist. It is strange in face of such facts that more provision is not made for training choir-masters.

Let me now say what I consider the qualifications of a conductor. A conductor should possess (1) Abundant technical knowledge; (2) Experience; (3) A Strong Will; (4) Magnetic Influence; (5) A Quick Ear; (6) A Sharp Tongue; (7) A Good Memory; (8) A Clear Beat.

Abundant technical knowledge it is clear he should have, and experience will teach him the best means of utilising that knowledge. A strong will is essential to bind all the various elements together and to enforce obedience. A quick ear is indispensable, for otherwise mistakes may pass that the public would be sure to detect. With regard to a sharp tongue, I have something to say. A conductor should not begin by apologising. He should state, in as few words as possible, and these of the strongest kind, what he wishes; for example:—"Attack," which explains itself; "Short," in preference to "Staccato"; "Massive," "Veiled," "Smooth," "Stately," "Heavy," "Decaim," "Speak," "Whisper," "Tender," "Crashing," "Gaily," "Murmur," "A stage whisper," "Sinister," even "Slimy." Let me give illustrations: "Attack," "Short," and "Sharp" need none; "Massive"—"Worthy is the Lamb"; "Veiled"—"Upon your faces fall" ("Elijah"); "Smooth and sustained"—"He that shall endure to the end"; "Decaim"—"Take all the prophets of Baal, and let not one of them escape"; "Speak"—"Thou art Elijah, thou art he that troubleth Israel"; "Plaintive"—"He counteth all your sorrows"; "Tender"—"He, watching over Israel, slumbers not nor sleeps"; "Gaily"—first chorus in Berlioz's "Faust"; "Murmur"—"Dream, happy Faust." A "Good memory" is essential, for a conductor should not always be looking at his book, but should be *en rapport* with his singers; and a "Clear" beat, is more essential in the case of choral conducting than under other circumstances.

Armed with these the conductor needs to get his choir together. He first advertises for voices; if he be well known he will find plenty of candidates. He then settles upon the time for testing the voices, and having satisfied himself as to the quality and compass of the voice and the ability to read of the candidates, he accepts or rejects them as he thinks fit. Having got his voices, it is necessary that he should consider the subject of an approximate balance of parts. In a general way I have come to the conclusion that the sopranos should form one-third of the whole number, the basses one-fourth, the tenors one-fifth, and the altos the remainder. I subjoin details of the composition of five choirs of various sizes.

Sixty voices—Sopranos, 20; altos, 11; tenors, 13; basses, 16.

Eighty voices—Sopranos, 28; altos, 15; tenors, 17; basses, 20.

Ninety-six voices—Sopranos, 33; altos, 18; tenors, 20; basses, 25.

210 voices—Sopranos, 70; altos, 40; tenors, 45; basses, 55.

310 voices—Sopranos, 100; altos, 60; tenors, 70; basses, 80.

Respecting the disposition of voices on the orchestra, the basses should be on the conductor's right, at the back; the tenors on the conductor's left, also at the back; the sopranos in front of the tenors, and the altos in front of the basses. For this arrangement there is more than one motive. In the first place, the compass of the soprano is approximately an octave above the tenor, as the alto compass is above the bass; but there is another and equally important reason. The sopranos should be on the left of the conductor because the first violins are on the left of the conductor, and the altos on the right because the second violins are on the right of the conductor. There are cases—for instance, that of the Royal Choral Society—in which it has been found advantageous to have a complete choir on both sides: the sopranos in front of the altos, behind them the tenors, and the basses at the back.

With regard to the position and height of the

conductor's desk:—these will, of course, always be regulated by personal taste or physical reasons; but a few words on the subject may not be out of place. It would be well that the desk should be placed a little to the conductor's left, seeing that he conducts with his right hand. By this means he would secure greater freedom for his beat. It is equally necessary that the desk should not be so high as to conceal the conductor's face from any member of the choir.

Coming now to the first rehearsal: it is better that a conductor should not expect too much from his forces at first. He would be wise to ask for accuracy alone. Accuracy in time and tune once gained, he should call attention to the marks of expression—last of all to "phrasing" and what may be called the "finer touches." One conductor, not very experienced, will take the opportunity of stopping his choir at intervals of every few bars, the only effect being to tire out his forces. Another will ask them to try the same passage over and over again without giving them the slightest indication of what is wrong and what should be righted. A third will begin by taking each section through its particular part without the slightest necessity other than the fact that he feels himself incapable of detecting mistakes when all are singing together.

With regard to marks of expression: there is a great tendency to think that when a mark of expression has been carried out, everything has been done that is necessary. This is a great mistake. A mark of expression should be the "outward and visible sign of an inward and spiritual grace," and unless it is sung from the heart, it is a mere matter of taste and not of "expression" at all. Following out this idea, there is a great advantage in getting one's forces into the "dramatic position." They will, for instance, produce the great cries of "Baal, hear us," with far more effect if they are told to imagine themselves exactly in the dramatic position.

The art of phrasing as applied to choral singing was, until comparatively recent times, little understood or practised. It was usual in early days to "pound your way" through choruses without any attention to that which is well understood by orchestral players as phrasing, and is indicated by slurs and other signs. But a whole volume, rather than a short article, might be written on phrasing, and it would appear to be wiser to leave the subject for the present than to deal with it imperfectly.

The efficiency of a choir depends upon its conductor. It is told of a composer, long since dead, that on the occasion of the first choral rehearsal of a work of his which he was to conduct, he held his *bâton* in the air while the accompanist waited with hands ready over the keys, and the whole proceedings remained at a standstill. An onlooker, seeing the difficulty, called to the composer "Beat, and he'll go on." This solved the difficulty, and the rehearsal began. Here was a case in which the conductor waited to be conducted.

Another instance:—Having heard great things of the playing of a band in a Continental city I went, anticipating the treat that had been promised me; but was surprised to find the playing ragged and ill-balanced, the phrasing unsatisfactory, and the general tone indifferent to bad. It had been pressed upon me so forcibly that this was the finest opera band in that part of the country that I went a second time, and found the performance in several respects as bad as on the former occasion. Leaving that city for a week, on my return I attended these Concerts for the third time. The members of the band were the same, but a younger man stepped up, and glancing round with the eye of a master, gave a sharp rap

with his *bâton*, which called the attention of every man round him, and started with a swing and precision that were simply delightful. Now in each case exactly the same band was playing. In the first instance, under one of their own number, their performance was quite third-rate; yet immediately the born conductor appeared it became first rate at once.

To return to our choir: I consider the following to be the essential tests of efficiency in the singing of a choir:—*Tempo*, Intonation, Balance of Parts, Quality of Tone, Marks of Expression, Clear Articulation, Phrasing, and Feeling. I put *tempo* first because all the other qualifications would be as nothing if the wrong *tempo* were adopted. Although the metronome marks in compositions cannot always be relied upon, yet I would strongly urge upon inexperienced conductors the necessity of using the metronome to ascertain the composer's intentions with regard to speed. I have met with so many instances of compositions being absolutely ruined by the pace at which they have been taken (quick or slow), that I speak very feelingly and strongly in urging the use of the metronome, if only it may be as a "point of departure." I am quite aware, in urging this, that there are many instances which can be brought to show that composers were not always the best judges of the pace at which their compositions should be taken. But this applies rather to compositions of a high and complex kind than to the music sung by ordinary choirs. To show how easy it is for choirmasters to make mistakes in comparatively small matters, I have heard hymn-tunes of a penitential character sung at a racing pace, and others of a jubilant nature sung as slowly. I have likewise heard part-songs in which every phrase, I had almost said every note, should have been taken at a slow, or at least, deliberate pace, taken at such racing speed as to suggest that "getting through" the work was the first, if not only consideration.

Coming to intonation: when a conductor finds that there is a tendency to sing out of tune in a certain section of his choir it should be his duty to find out the delinquent as quickly as possible. There should be no question about it—for the good of the whole choir that member should be eliminated. There are, however, occasions on which a passage may have been written so awkwardly for voices that, instead of an individual, the whole section would be singing out of tune. For instance: a passage that dwells upon D, E flat, E, or F is sure, sooner or later, to produce a lowering of pitch on the part of the tenors. In such a case the only possibility of keeping in tune would be to enjoin upon the tenors to use the head-voice. Next, as to balance of parts: if the parts are ill-balanced, that is to say, if one part is more robust—has greater body of tone—than another, I would say level up, don't level down. Add to the other parts; don't reduce that particular one, except in the case (not frequent) of some particular voice that, by its raucous or unduly robust quality, stands out in glaring relief, when the only plan is again to "eliminate."

In marks of expression it is necessary to be careful to make a regular gradation; for example, a *piano* should be less soft than a *pianissimo*, a *forte* less loud than a *fortissimo*, and these in due proportion. A *crescendo* should begin and end exactly where it is marked; a *diminuendo*, *ritardando*, and *accelerando* also. Clear articulation is a quality sadly lacking: indeed, the use of the lips, tongue, and teeth seems, in the majority of cases, to be the last thing thought of.

I have already said that the art of phrasing, as applied to choral singing, is of that subtle nature that

it could only be adequately dealt with in a pamphlet; but it may be said that "ragged edges" should be avoided both in the beginning and at the end of the phrase; the attack should be simultaneous, and the release of the last note equally so. Indeed, it is not too much to say that, for a choir to pass a general test of efficiency, it should sing, as it were, with one heart and one mind.

It is obvious that this result can be attained only by the influence of a conductor who unites in his own person all the qualities to which I have drawn attention.

FROM MY STUDY.

THE history of the renowned Don Quixote de la Mancha, chapter viii., contains thrilling particulars of a mighty combat between that knight and a certain Biscayan, whom, though he was no gentleman, the Don condescended to chastise. At the most critical stage of the encounter, it is said: "Don Quixote advanced towards the wary Biscayan with his uplifted sword, fully determined to cleave him asunder; and the Biscayan awaited him with his sword also raised, and guarded by his cushion. All the bystanders were in fearful suspense as to the event of those prodigious blows with which they threatened each other." Such was the position of my readers when, last month, the pen of the writer fell from his hand—or, to be more literal and less magniloquent, was carefully wiped and put aside—that all his energies might be given to wordy warfare with W. on the matter of Hanslick's book. The result of the fight was not then recorded, out of respect for a well-known practice in story-telling. Don Quixote's biographer, having got his combatants in the attitudes above shown, leaves them there while he makes a rambling discourse concerning documents. I shall improve upon that by keeping absolute silence, even at the risk of a suspicion that winged Victory deserted me and alighted on the standard of my opponent. The affair is a month old and belongs, therefore, to the ancient in serial literature, though, no doubt, it is a pity mankind should lose the examples of acuteness, logic, eloquence, and, on W.'s side, prejudice which made the argument memorable. My antagonist, it grieves me to state, remains in a state of obstinacy and irritation. How do I know that? Because he has written protesting against my calling him W. on the ground that the run upon capital letters as an appendage to names has made them very cheap, and he objects to be a capital letter only. As for his obstinacy, I gather it from the following atrocious stanzas which were enclosed in the same envelope and made it over-weight:

What! am I ne'er again to hear the whistling wind
As up and down the scale chromatic rush the strings?
Are drums well hammered, double-basses' rasping grind,
No more to speak of thundering bolts that great Jove flings?

Must gently swaying measures from the breathing flute
Now cease to tell me that a nurse the cradle rocks?
And when a *cor inglese* in six-eight doth toot,
Am I forbade to think of shepherds mid their flocks?

No doubt you'll strenuous urge that I am wrong to see
The Old One when "mi contra fa" strikes on mine ear!
And perhaps you'll say the tam-tam's hideous crash to me
Must never mean that something somewhere's out of gear!

Such teaching's very like an egg in state of addle,
And here comes in a rhyme that's most appropriate—twaddle!

I have been told that after posting this stuff to me W. went home and took the influenza.

When rummaging a bookcase the other day, I found, modestly hiding away in the darkest corner, a thin volume bound in panelled calf. It contains six monthly numbers (August to January inclusive) of "The Gentleman's Journal" or the *Monthly Miscellany*,

by way of Letter to a Gentleman in the Country, consisting of News, History, Philosophy, Poetry, Music, Translations, &c." Invaluable Lowndes tells me that this periodical was born in January, 1692, and died in 1694, the thirty-three numbers making three volumes, price eighteen shillings. It was edited by Peter Motteux, playwright and translator. I give these particulars for a reason which the courteous reader will note presently. Each number of the *Journal* contains one or more songs contributed by Henry Purcell, King, and other composers of the day. I may refer to some of these another time, but am at present solely concerned with a notice of the "Music Feast on St. Cecilia's Day," which appears in the number for November, 1692. Nine years before that date certain worthy souls (I am sure they must have been worthy) formed themselves into a body called "The Musical Society," for the purpose—perhaps not the sole purpose—of properly celebrating the patron saint of music. "Their practice," says W. H. H. in *Grove's Dictionary*, "was to attend Divine worship (usually at St. Bride's Church) when a choral service and anthem with orchestral accompaniments (often composed expressly for the festival) were performed by an exceptionally large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then repaired to another place (commonly Stationers' Hall), where an ode in praise of music, written and composed expressly for the occasion, was performed, after which they sat down to an entertainment." The *Gentleman's Journal* of the date already named makes reference as below to the Festival held in 1692:—

"In my first Journal I gave you a large account of the Musick Feast on St. Cecilia's Day, so, to avoid repetitions, I shall only tell you that the last was no ways inferior to the former. The Stewards chosen for the next year are, the Right Honourable the Lord Kennedy;—Norton, Esquire; Sir John Woodhouse, Baronet; Philip Weake, Esquire; Mr. Godfrey Finger, and Mr. Bingham. The following Ode was admirably set to music by Mr. Henry Purcell, and performed twice with universal applause, particularly the second stanza, which was sung with incredible graces by Mr. Purcell himself. Though I was enjoined not to name the author of the Ode, I find a great deal of reluctance to forbear letting you know whom you must thank for so beautiful a poem."

Elsewhere the author in question is referred to as Mr. B—y. Who was this gentleman? But the matter I have been all along coming to is the public or quasi-public appearance of Purcell as a vocalist, and I wish to ask whether this was an exceptional case, or did Purcell often display his powers as a singer, with or without "incredible graces"? Query, also, whether any one among my obliging readers owns a copy of the *Gentleman's Journal* for January, 1692, and will be good enough to send me the notice of the St. Cecilia Festival therein contained?

This is the place to say that I particularly desire my readers to correspond with me on the subjects referred to in these discursive papers. By that means, and only by that means, a mass of valuable information may be accumulated. *Apropos*, let me thank a courteous Oxford correspondent for an advertisement of the *Musical Entertainer*—one of the illustrated song-books mentioned last month—which he has copied from *The Champion, or Evening Advertiser*, of July 24, 1740. Apart from the information it gives, this announcement is worth inserting as a sample of its kind, *temp.* George II., and for the amusing *naïveté* with which the advertiser praises his own wares:—

"The Copper Plates being entirely finished of that beautiful work, entitled, 'The Musical Entertainer,' consisting of the most Favourite Italian, English, and Scots Songs, Cantata's, &c., &c., extant. The Words by the Best Poets; and set to Musick by Purcell, Handell, Corelli, Green, and other eminent Masters. Adapted to the Voice, Violin, German and Common Flute, Harpsichord, &c., all neatly engraved on Copper Plates; at the Head of each of which is a beautiful Picture adapted to each Song, designed by Gravelot and others, and engraved by George Bickham, Jun. Now Corrected, and a figured Thorough bass added to each Song, and made entirely complete, by Mr. John Frederick Lampe. The whole making Two Volumes in Folio, containing 200 Plates, besides Frontispieces and Tables, is proposed to be delivered by Subscription on the following Conditions:—

"I. That it shall be carefully printed on a Superfine thick Genoa Paper.

"II. That a Number containing Four Plates shall be punctually deliver'd every Saturday, sew'd up in Blue Covers for Six-pence.

"III. That the First Number shall be delivered on Saturday, August 23rd, 1740.

"IV. That at the end of each volume shall be given gratis a Beautiful Frontispiece and a Table of the Songs.

"V. That a List of the Subscribers shall be printed and given Gratis at the End of the Work.

"Subscriptions are taken in by Charles Corbet, Bookseller and Publisher, at Addison's Head, over against St. Dunstan's Church in Fleet Street; and by the Booksellers, Picturesellers, and Musicksellers in England, Scotland, and Ireland; where a Specimen of this present beautiful Edition may be seen.

"Those Gentlemen and Ladies, therefore, who are willing to become Subscribers to this Work, so universally admired, now faithfully corrected, the like of which never was before (nor in all Probability ever will be again) publish'd, are desired to be speedy in sending in their Names to any of the above persons, the Proprietor intending to print no more (or at least very few) than what are really subscrib'd for.

"N.B. Those Persons who rather choose to have this beautiful Work altogether, than by the Week, may be furnished therewith any Time before the Twenty-third of August next, after which no complete Sets can be sold until the whole Subscription is gone through."

Another correspondent points out, "more in sorrow than in anger," that my first paper contains no reference to Tom D'Urfe's "Wit and Mirth; or, Pills to Purge Melancholy." He should remember that I am dealing with illustrated song-books only, and that D'Urfe's work can hardly be so classed on the strength of that worthy's portrait, which forms the frontispiece to the first volume. A single plate may, however, entitle Tom's very free and easy collection to courtesy notice. I hesitated before writing the word "courtesy," the thing represented by it seeming so out of place in connection with bare-faced licentiousness. To us of the present day (though we may not at heart be much better than the men and women who constituted English society in the days of good Queen Anne), it appears wonderful that the general circulation of songs such as many of those in D'Urfe's collection should have been allowed. At the same time, regard must be paid to the very different standard of taste then existing, and, in any case, the "Pills to Purge Melancholy" have come down to us as a curious and singularly vivid illustration of the social and patriotic lyrics which were not only tolerated but applauded nearly two centuries ago.

I was wrong, by-the-way, in speaking of D'Urfe's

portrait as the only plate. The title-page of each volume presents a bust of Shakespeare, whose connection with the work, however, is roundabout and remote. Jacob Tonson, publisher of the "Pills," carried on business "over against Catherine Street in the Strand," under the sign of the Shakespeare's Head, and the features of the bard consequently grace the frontispiece of many books congruous and incongruous. I have before me the five chubby, calf-bound, red-edged volumes promised in the general title-page, issued 1719, and followed by a sixth in 1720, which I possess only in the reprint published a few years ago. The collection is undoubtedly of value from a musical point of view, in its capacity as a store-house of genuine English melody, while some of the lyrics are not wanting in unpretentious charm. By way of sample I take the following stanza from the lament of a forsaken maid:—

Farewell each Shepherdess,
Ye bonny Lads adieu;
May each his Wish possess,
And to that Wish be true:
Your Oaten Pipes could please,
But Jockey then was kind;
Your bonny tunes may cease,
The Lad has changed his Mind.

I take from behind the glass which protects them six pretty volumes, resplendent in red morocco and gold, and having inside each cover the gorgeous Hailstone book-plate. These are the complete "Musical Miscellany, being a Collection of Choice Songs, set to the Violin and Flute, by the most Eminent Masters. Printed by and for John Watts, at the Printing Office in Wild Court, near Lincoln's Inn Fields. 1729." The volumes were separately issued, like those of D'Urfey ten years earlier, and a perfect set is now exceedingly difficult to find. Till the other day I had managed to secure only two of the six, clad in their original calf and somewhat the worse for wear. At last, however, patience was rewarded, and into my hands passed, after a monetary transaction which would have made Mr. John Watts open his eyes, a complete and spotless copy. The work is dedicated to "all Gentlemen and Ladies, Lovers of Musick," and, from the very self-satisfied preface, it may be gathered that many of the songs were, in the first instance, separately published. Its illustrations consist of a frontispiece to each volume, designed by Vanderbank, and engraved by the well-known Van der Gucht, whose cuts are found in many books of the period. The plate represents a female playing upon a harp from a music-book held open by a winged boy. At the back is another female figure, while, above, Apollo sits among the clouds, lyre in hand, his head surrounded by a lustrous aureole. The figures are all well drawn, and the general effect is good. There are many tail-pieces scattered through the volumes, the most notable representing Apollo, around whose head the sun forms a nimbus, and an ornate design showing many lightnings zig-zagging from a cloud. These and others are frequently repeated in the customary manner. It is worthy of note that Vanderbank made two designs for the frontispiece, one showing the principal figures in a changed attitude and with an altogether different boy. As in D'Urfey's collection, only the melodies of the songs are given, but, where necessary to bring them within compass, a transposed version for the flute is printed apart. Decidedly the most gratifying feature in the "Miscellany" is its comparative freedom from licentious verse. So great is the contrast in this respect between the "Miscellany" and "Pills to Purge Melancholy" that we must either believe in a vast improvement of public taste between 1719 and 1729 or that there were two publics at that period, the one fairly decent, the other

dissolute. Of the tunes, many are traditional, others bear such names as Cary and Galliard, while many more were composed by men unknown to fame. Nearly all, however, have the frank, manly, straightforward character which distinguishes purely English airs. Not a few of the lyrics, collected from a variety of sources, are worthy of admiration, and I could fill my space with charming examples comparing very favourably with average "words for music" of the present day. But a couple of stanzas must suffice. I take them from the gloomy legend of "Lucy and Collin," by Mr. Tickel:—

Of Leinster, fam'd for Maidens fair,
Bright Lucy was the Grace;
Nor e'er did Liffy's limpid stream
Reflect so sweet a Face.
'Till luckless Love and pining Care,
Impair'd her rosy Hue,
Her coral Lips and damask Cheeks,
And Eyes of glossy blue.

Oh! have you seen a Lily pale,
When beating Rains descend?
So droop'd the slow-consuming Maid,
Her Life now near its End.
By Lucy warn'd, of flatt'ring Swains
Take heed, ye easy Fair;
Of Vengeance due to broken Vows,
Ye perjurd Swains beware.

This is homely verse, no doubt, but it rings true all the same, and I value my "Musical Miscellany" because the volumes contain a good deal equally of the right sort. They are none the worse for occasional satire and cynicism, such as this:—

Give me a Lass with a lump of Land,
And we for Life shall gang together.
Foolish or wise, I'll ne'er demand,
Or black, or fair, it makes not whether

Love tips his Arrows with Woods and Parks,
And Castles and Riggs and Moors and Meadows;
And nothing can catch our modern Sparks
But well-tocher'd Lasses or joynter'd Widows.

For the finest examples of illustrated song-books published in the eighteenth century we must go to France, where, during the decades of splendour and luxury immediately preceding the Revolution, great artists such as Eisen, and accomplished engravers like Moria and Baquoy, ministered to the taste for magnificence in books. Who that has seen the *Fermier-Général* edition of La Fontaine can readily forget it? But I must not wander, though sorely tempted, into the region of general literature, so, to fix my thoughts, I take down and place before me a work in four volumes, entitled: "Choix de Chansons mises en Musique par M. de la Borde, Premier Valet-de-Chambre ordinaire du Roi, Gouverneur du Louvre, ornée d'Estampes par J. M. Moreau." Paris, 1773. "What!" exclaims a reader who knows, "are you so fortunate as to own an original copy of that work?" I am not Cresus, nor even a modern millionaire; otherwise I should long since have been in a position to answer "Yes." Once I saw a copy for sale, the sum demanded being £100. Of course, the treasure was not for a poor scribe, who could only sigh and go his way; but happily, I afterwards discovered that a publisher in Rouen had issued a *fac-simile* reprint (1881), using the original plates. Even that was hard to find, and, when found, cost money. However, it lies before me, each volume in sheets, unbound, and enclosed in a separate portfolio. What a luxurious thing it is! Looking thereon, one begins to see uses in a *fermier-général*—which Laborde once was—and how even money wrung from the poor and wretched can bear good fruit. I fancy Laborde must have been a favourable specimen of his kind, both before and after he attained the dignities mentioned on the title-page of his *magnum opus*. His Chansons prove him a melodist; he wrote fairly well for the stage, and his "Essai sur la Musique Ancienne et

Moderne," in four portly volumes (Paris, 1780), shows that he was industrious in research. That work, also, is splendidly illustrated in the highest style of art. Laborde, in fact, gave nothing to the world without putting it in a magnificent dress; and he was wise, for his productions are mainly preserved on account of their costly trappings. He came to a melancholy end, poor man. It was his unlucky fate to live on into the storm of the Revolution, and to believe that he, an ex-farmer of taxes and a high Court functionary, could brave it out. No *fermier-général* escaped on whom the Revolutionary government could lay its heavy hand. It is not probable that Laborde was one of the number of those functionaries who, accepting an invitation to appear at a final audit of their accounts, were bagged in a body and hurried to the guillotine. He had long ceased to be a tax-gatherer. But the government laid hold of him all the same. On July 22, 1794, he was condemned to death and promptly executed; all his belongings being no less expeditiously seized by the State. In a book recently published, "Un Inventaire sous la Terreur" (Paris, 1890), there is a list of the musical instruments found in his house. It includes two harpsichords, two harps, two cors de chasse, three guitars, and "une boîte de fer blanc avec des chords," whatever that may have been. But let us leave Laborde himself, and take up his "Choix de Chansons."

As already indicated, the luxury of these volumes is extreme. It meets us on the beautiful title-page, with its glowing vignette representing a lyre in a circle of flowers and foliage, from which light streams all around, and with its lovely border of nymphs and fauns and cupids. On the next page a medallion portrait of Jean Benjamin de Laborde himself shows a pleasant, handsome profile. Dedicatory and other designs follow (I now refer to the first volume), and then come the songs, each illustrated by plates printed in duplicate with ink of different colours. Those who know Moreau's talent will take the charm of the designs for granted, and it is easy to understand why £100 should be asked for a copy of the first edition. Even the reprint is a feast for the eye—such a feast that I strongly suspect poor Laborde's music, though pretty enough in its Watteau-like style, receives scant attention from those who turn over the leaves.

Here I must stop because of interruption. This time it is not W., but Y. who disturbs me. I will introduce Y. to my readers next month. No, there is no occasion for alarm. He does not write doggerel verse.

X.

Prime donne and operatic artists generally are looked upon as the spoiled children of the musical world, and indeed a *diva* is generally accorded a divine right to do just as she pleases. But outside the ranks of the stars of the first magnitude the case is very different. The lot of the lyric artist who perambulates the globe is a chequered one; even the heroes and heroines of one public often meet with a very different reception from that to which they are accustomed when they seek to cull laurels in fresh woods and pastures new. Where this is a matter of taste, the artist has no choice but to acquiesce in the verdict. What is one man's meat, musically speaking, is another man's poison, and this holds good of composers as well as executants. But there is a wide gulf between the honest expression of feelings which are often a matter of national temperament and the petulant prejudice and ungenerous caprice for which some towns have earned so unenviable a notoriety. Paris was bad enough thirty years ago, when the fate of composers and artists rested with the Jockey

Club, but the state of affairs at Antwerp at the present moment would seem to be, if anything, worse. The *Ménestrel* in a recent issue told a story of a tenor who, previous to his *début* at the Theatre Royal in that town, attended a performance at the house in question, and was so upset and unhinged by the attitude of the audience that he packed up his traps and fled from Antwerp by the next train. One might be disposed to discredit this and other stories of the rowdiness and violence of the Antwerp public if they were not confirmed by the circumstantial accounts given in the Belgian Press. It is the exception rather than the rule for a performance to be carried through without a "ruction." Within the last fortnight, M. Ambroise Thomas's "Hamlet" was announced for representation, but the attempt to perform the work was abortive. A new bass—the sixth who has dared to face the Antwerp public since the opening of the present season—assumed the title-*rôle*, but it transpired that he had sung in Antwerp twenty-five years previously, and, on the strength of this, the exacting public refused to give the unlucky artist a fair hearing, hooted him off the stage, and demanded back their money. In some respects, the English opera-going public is a great deal too tolerant, but we may thank our stars that at least it is free from the spirit of cabal and jealousy, and, *per contra*, the "stars" may thank us that such is the case.

At a meeting of the Court of Common Council held on the 21st ult. in the Guildhall, under the presidency of the Lord Mayor, Mr. Deputy Rogers moved, and it was agreed: "That the subject of the duties and emoluments of the post of Principal of the Guildhall School of Music should be referred to the Music Committee for consideration"; and it was further unanimously agreed "that the Court should place upon record its appreciation of the late Mr. Weist Hill's eminent services in the interests of the Guildhall School of Music." From these resolutions it is plain that the City Fathers have no intention of playing into the hands of those who desire to see the Guildhall School reduced to the level of a concern worked in the interests of a small minority. As men of the world they recognise the supreme importance, to such an institution, of its chief. There have been rumours of late that a serious attempt would be made to carry on the School without the aid of a principal. It is no secret that the enormous success of the School has been achieved in the face of exceptionally trying difficulties, Mr. Weist Hill's illness being such that most of his work during the past twelve months has devolved upon others. Certain short-sighted persons have thereupon flown to the conclusion that these others could have done without him altogether. They forgot that no Institution of the rank to which the Guildhall School aspires has ever in any country been left without a head of acknowledged musical eminence, whose name would carry weight in the artistic world. They forgot that the Guildhall School, in spite of its phenomenal success, was as yet but an infant—prodigious indeed, but still an infant—of whose future no man could compass the possibilities; and that to leave it without a strong and influential guardian would therefore be perilous in the extreme. And they forgot that men able to achieve so much under a chief, who was practically *hors de combat*, would necessarily achieve ever so much more if led by a general in full possession of his powers. It is satisfactory to know that the sound sense which characterises commercial minds has seen the matter in its right light. The appointment of a successor to Mr. Weist Hill is

obviously no light matter, but it will assuredly receive due consideration and care. Among the candidates who have already offered themselves are Mr. Barnby, Mr. Prout, Mr. Wingham, Mr. Orton Bradley, Dr. Warwick Jordan, and Mr. W. Carter.

THE thoughtful musical critic of *Vanity Fair* recently drew attention to the hap-hazard style of making up Concert programmes, which, even in "high places," now so generally prevails. Neither is the fault limited to "unmusical" England. At the second Concert of the New York Oratorio Society the programme is said to have consisted of "selections from Wagner ('Tristan') and Handel." Particulars are wanting, so we do not know how the selections were placed, and this might modify the atrocity. It is, of course, not always possible that a Concert should present only co-temporaneous works, nor would it always be desirable; but even if, for some strong reason, music of such violently contrasting styles as the above should be performed, the least that could be done would be to put the modern work, with its profuse resources of instrumentation and harmony, last. To hear Mozart played after Wagner or Mendelssohn after Beethoven, is like eating fish after joint or reading Wordsworth after Browning. Mendelssohn used to be very severe on Concert-givers who made up incongruous programmes, and declared, with perfect truth, that the selection of the pieces demanded the utmost thought and care, both as regards contrast of style and tonality. In a miscellaneous Concert, if we may judge from our own experience, the *entrepreneur's* entire energies are exhausted in so arranging the pieces as not to give dire offence to the so-called "artists" who all want the best place in the programme. Considerations of style and tonality are of very little weight compared with the convenience of a *prima donna* who has a train to catch, or a tenor who has to sing somewhere else at half-past nine.

A CONCERT programme, it is evident, should be a work of art, in the sense that it owes its existence to "selection" (rejection is therefore implied), and "arrangement" according to some clearly defined principle or principles. Of these, Unity and Variety, in fairly equal proportions, are indispensable. Clearly, therefore, violent contrasts are undesirable, since the first of these principles is thereby violated. Yet it is obvious that such contrasts may be utilised with excellent results, especially for purposes of artistic education. Thus the juxtaposition of specially chosen works to represent two opposite schools, with a view of exhibiting their individual characteristics in a strong light, and enabling hearers to realise the points of difference, is not to be regarded as inartistic merely because unity is absent and only variety present, for this last quality is, in such cases, made use of, not for its own sake, but for a purpose with which unity would be altogether incompatible. So, also, while it is evident that monotony should be avoided whenever the highest object sought is merely the composition of an artistic programme, it is equally clear that, with a view of exhibiting peculiarities common to a school, an epoch, or a nation, a programme may include several works so similar in style that, to those who judge it apart from this consideration, the result must appear monotonous. In this, as in most other matters connected with art, it is difficult to lay down a hard-and-fast rule which will release Concert-givers, or their critics, from the dire necessity of using their brains, if they intend to remove the reproach which now attaches to the art of programme-making. But the fact is, that in these days, when musical enter-

prises are so formidably expensive, the first question the Concert-giver asks himself is, "Whom shall I engage?" and the second, "What are the most attractive works?" (if more than one is to be done). He cannot afford to let such a matter as suitability of style weigh with him against the question of the hard dollar.

A CORRESPONDENT of the *Liverpool Mercury* calls attention to a nuisance which for many a long year has caused anguish to the sensitive musician. *Apropos* of the programmes of the Philharmonic Society in that town—and the same remark holds good of all Concerts where programmes are provided—the complainant stateth that "it almost invariably happens that the words of songs are so arranged that at least once during each performance the turning over of a leaf has to take place during the progress of a song. The noise occasioned by the simultaneous turning over of leaves by 1,500 or 2,000 people is sometimes sufficient to almost drown the music, or, at any rate, to distract the attention of the listener, and most often is very embarrassing to the singer whose song may happen to be so rudely broken in upon." There is no questioning the fact that the complaint is well founded. No more excellent illustration of the old saying "Many a mickle makes a muckle" can be found than that afforded by the multiplication of the rustle caused by the turning over of a single leaf. But how is the difficulty to be got over? No doubt something can be done by the disposition of the contents of a programme so that the necessity for turning over may not occur at some "psychological moment." The ideal programme from this point of view would consist of only a single page; but just think of the dimensions to which it would run when some new and important work, calling for detailed analysis, was to be performed! If England were Germany and the matter came to the knowledge of the Emperor, no doubt he would settle the matter summarily by abolishing all programmes inside a Concert hall. In default of so heroic a solution of the difficulty we must look forward to the introduction of some new and noiseless substitute for paper. Perhaps Mr. Edison might help us if his attention were drawn to the subject.

IN the course of an action brought by Signor Ferga, the author of the play from which the famous "Cavalleria Rusticana" was pirated, the publishers' statistics of profit and loss on that work were mentioned. Of course these may not be more accurate than the average Briton's annual statement submitted to the Income Tax Commissioners, but, accepting them with all reserve, they are interesting. Signor Mascagni is said to have been paid lire 47,865, which, reckoning twenty-seven paper lire to the sovereign, is about £1,773—a handsome amount for a one-act opera and a first work. Sonzogno, the publisher, is stated to have lost about £2,300, a statement which we find considerable difficulty in swallowing when we remember the huge sums which have been paid for performing rights alone in this work. Some light is thrown upon the vivid interest in the "Cavalleria" by the press when we read that £1,250 were spent in advertising and £1,200 in "general expenses." But even were the loss as great as the publishers declare, they would have little to complain of, for any subsequent work by Mascagni could hardly fail to recoup them.

EDINBURGH has not had long to wait for evidence of the activity and intelligence of its new Professor of Music. In order to carry out more fully General

Reid's desire that the annual Concert should "show the taste of music about the middle of last century," Professor Niecks has arranged an "historical" programme, "not one however"—we quote his own words—"of compositions, dead, buried, and past reviving, but one of compositions as fresh and living as they were in the early days of their existence, and as are the best productions of to-day and yesterday." Among the works promised are Bach's Orchestral Suite in D, Mozart's Twenty-third Pianoforte Concerto (solo by Mr. Max Pauer), Handel's Concerto in G minor for strings, Haydn's E flat Symphony (No. 1, B. & H.), and Cherubini's Overture to "Lodoiska." Miss Macintyre and Mr. Ffrangcon, Davies will sing, and the orchestra, led by Mr. Maurice Sons, will consist almost entirely of musicians resident in Scotland. Professor Niecks hopes that this may be the first step towards the establishment in Edinburgh of a complete resident orchestra. We hope so too.

Other cities, please copy!

FACTS, RUMOURS, AND REMARKS.

THE Philharmonic Society's eightieth season will be inaugurated, on March 10, by a Mozart Centenary Concert, consisting exclusively of works by the Salzburg master. The dates of the six subsequent Concerts are March 24, April 7 and 27, May 11, June 1, and (this a morning Concert) June 15. Only three absolute novelties are, as yet, announced—viz., Dvorák's new Triple Overture, Miss Dora Bright's second Fantasia (in G minor) for pianoforte and orchestra, and Grieg's baritone scena "Die Einsame"; though Max Bruch's Third Violin Concerto, Rheinberger's "Demetrius," and Villiers Stanford's "Queen of the Seas" Overtures may be spoken of as comparatively new. The Symphonies promised are Beethoven's Nos. 6 and 7, Brahms's in F, Mozart's in G minor, Schumann's in C, and Raff's "Lenore." Among the artists engaged are Madame Sophie Menter, Miss Dora Bright, MM. Joachim, Ysaÿe, Hugo Becker, De Greef, F. Lamond, and Sapellnikoff. Mr. F. H. Cowen of course retains his place as Conductor.

THE *Reform* daily paper of Hamburg, dated November 27, 1891, reports: "Mr. L. E. Kruse was summoned to-day to answer a charge of fraud in which he had been assisted by his late manager, Mr. H. Schmidt. It was established that Mr. Kruse obtained pianofortes and affixed to them labels with names invented by himself, and closely resembling that of an eminent firm. These "famous" pianofortes were exported to England and elsewhere, and sent to auctions, where they were sold at various prices. One lady who had been imposed upon by Kruse appeared as principal witness. She had purchased a pianoforte from him for £45 bearing the name of C. H. Bachstein, believing that she was buying a genuine Bechstein. Kruse and Schmidt were both found guilty and Kruse's practices severely commented upon by the judge, who sentenced him to two months' imprisonment and a fine of £50; and Schmidt, as an accomplice, to two months' imprisonment, with the option of a fine of £30.

A STORY of a cock and bull—no, of a skull and a gravedigger has lately appeared in the Vienna *Neue Freie Presse*. There are many stories of skulls. The cranium once owned by Oliver Cromwell exists, we believe, in two or three places at the same time, which is a remarkable thing; but still more wonderful seems to us the report that somebody possesses the skull of another historical personage as it was when

he was a boy. All this, however, is neither here nor there in relation to the Vienna story, to which we turn. A certain Dr. Frankl is the narrator, and he deposes as below.

PROFESSOR HYRTL had a brother, Jacob, an engraver and an eccentric, who, falling ill a good many years ago, and believing he was going to die, sent for the professor that he might unburden his mind of a weighty secret. The eccentric truly had a remarkable tale to tell. It was to this effect: After the death of his mother, Jacob Hyrtl frequently visited the cemetery of St. Mark, and there made the acquaintance of the gravedigger, who, like himself, was devoted to music. Now this gravedigger, believing he had not very long to live, had a confession to make and a present to give. Who but Jacob, the eccentric, should receive both?

As to the confession, the gravedigger said that he was one of those who assisted at the funeral of Mozart, a part of his duty on such occasions being to note the position of the coffin in the common fosse and enter the same in a book. Mozart's body was placed on the top layer, first on the left. Ten years passed, and the pit had then, in accordance with rule, to be cleared of its mouldering relics, to make room for fresh bodies. This was the gravedigger's opportunity, and, in his capacity as a musical devotee, he watched for the skull of Mozart, secured it, and took it home, where he had ever since kept it concealed. So much for the sexton's wondrous tale.

JACOB HYRTL, the eccentric, having received the precious relic from the moribund expectant who stole it, hid it away in turn, till, being himself a moribund expectant, he gave it over to his brother, the professor. The engraver, however, did not die that time, and the skull was reclaimed, to pass again into the professor's hands when, after a while, Jacob was actually gathered to his fathers. The professor had it mounted on a stand with a glass cover, and, in 1868, showed it to Dr. Frankl, who now tells the story after a lapse of twenty-four years.

THE foregoing is a most doubtful tale. It may be asked, in the first place, why the possessors of the skull, contrary to all precedent in such cases, made a secret of their treasure. If they did so, as alleged, out of consideration for the relatives of the sacrilegious sexton, we are bound to note the existence of an almost incredible feeling on the part of a relic owner. But the secrecy observed is a minor matter. Here is one far more important: Otto Jahn tells us that when Mozart's widow visited the cemetery a little time after the funeral "she found a fresh gravedigger, who was unable to point out Mozart's grave, and all her enquiries after it were fruitless." A. Fuchs made very careful investigations, with the same want of success; Ritter von Lucam, who took up the search, could only gather from two old friends of the master that the body was interred on the right of the churchyard cross, in the third or fourth row of graves; while enquiries officially set on foot in 1856 ascertained nothing more than a probability that it was in the fourth row. Now if the gravedigger friend of the eccentric Hyrtl had an official book in which the exact position was indicated, and if he could at any moment have pointed it out, why all this fruitless investigation? He was not then a thief, and unless he harboured a deliberate intention to steal the skull after ten years, it is difficult to see

why he kept his knowledge to himself. For these reasons we don't believe the Vienna story in its present stage. The evidence in its favour needs to be a great deal more convincing.

THE musical critic of the *Wakefield Herald*, or, more likely, some one representing him, recently noticed a performance of "The Messiah" and much distinguished himself. He must be a distinctly precious person to his employers, for the article is studded with gems. We extract a few: "The instrumentation was delightful, and so good that the full band was allowed to share in the accompaniments of the soloists." The singing of "I know that my Redeemer liveth" was "a sustained emotion, mingled with emphatic declamation." A singer, "though he got confused in his score (letting a sheet fall) in the triplet trilling," picked up "at the unison bar." Another artist is praised for "intoning well" in his airs, and the quartet, "Since by man," is described as a "charming contribution." Lastly, the sopranos are credited with reaching a "full upper B." The *Wakefield Herald* should take care of its young man. He may eventually make the paper profitably known as a comic journal.

A CORRESPONDENT writes: "A friend of mine, who is the conductor of a very much amateur provincial society, noticed during the rehearsal of a symphony that the 'only' cellist was gazing about him and appeared to have no music before him. 'Why, how is this, Mr. —? You are playing without a part.' 'Oh, that's all right,' said the 'cello, 'I'm just playing fancy!' Another friend, also conductor of a local society, was much troubled by the two professional horns not turning up to the final rehearsal. However, they assured him that it would be 'all right,' and they would arrange among themselves how to 'fake' it up, &c.; but it so happened that in one part of the cantata one of them had to imitate the 'winding of the horn,' while the other answers with an *echo* behind the platform. Unfortunately at the performance our two friends so arranged it that the echo went off first! And now the society is considering the desirability of doing without a band."

ACCORDING to a printed card circulated by the "regular Dustmen" of St. James's, Westminster, the token of that body is "a copper medal, on one side a male bust with the word 'Handel,' on reverse side a guitar with the words 'Crystal Palace Handel Festival.'" A correspondent sends us the following rhymed comment thereupon:—

Let foreigners talk of their musical skill,
And vow that Old England has no love for Art
(By the way, they come here their lean purses to fill,
Which end they accomplish before they depart);
Such talk on their part shows ignorance dense,
Or prejudice deep, or perhaps love of scandal,
For music in England the love is intense.
You'll find e'en the *Dustmen* disciples of Handel.

We are asked to make a note of the fact, as showing musical progress in Montreal, that Mr. William Reed, Organist of the American Presbyterian Church, is giving monthly Organ Recitals in that building, and meeting with great success. The December programme included a Fantasia by Silas, one of Beethoven's Violin Romances (arranged by Best), Bach's Prelude and Fugue in A minor, and

other works of equal value. Well done. It will be some time before the Montreal amateurs want a new Reed for that organ.

THE musical critic of the *North British Advertiser and Ladies' Journal* has ideas of his own on the question of rhythm. Noticing a performance of Beethoven's Choral Symphony, he speaks of the "almost rugged *Allegro* passing on to graceful minuet rhythm, and closing amid the calm of its third or *Adagio* movement. We were never before taught that the *Scherzo* of No. 9 is an example of "graceful minuet rhythm," but the oldest of us must continue to learn while he continues to live.

A SOMERSETSHIRE monthly Nonconformist magazine recently contained the following description of a new organ erected in a chapel not far from Taunton: "The organ is now an extremely pretty instrument, and possesses a very sweet tone. It consists of seven stops—viz., one open diapason, two stopped diapason, three dulciana, four principal five-flute, six octave coupler, and seven swell; the front pipes being neatly decorated in gold and colour."

WITH reference to the veteran violoncellist, Alfredo Piatti, it may interest our readers to know that he has recently celebrated his seventieth birthday. We all hope that "by reason of strength" he may reach fourscore, and that even then, he may know neither the labour nor the sorrow of weakness. So good and true an artist—a Bayard in music—is precious.

THE *Hoylelake Herald* is responsible for the astonishing statement below: "The quartet were one member short, but the part-songs were well rendered notwithstanding, one of the performers taking two parts." Whoever expected to see the old joke of "singing a duet all by himself" thus reduced, potentially, to sober earnest?

DR. A. C. MACKENZIE'S "Pibroch" was played by Señor Sarasate, on the 15th ult., at the Odeon at Munich. The work obtained a great success for, according to the *Münchener Fremdenblatt*, it created such a storm of applause as has rarely been heard at the Odeon.

WE regret to learn that the health of Madame Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evil. It is not surprising that the great artist has fallen into a state of melancholy and depression.

THE Philharmonic directors have engaged Madame Valda, Mr. Oudin, and the Sisters Ravogli as vocalists for the next season. It is no longer their intention to do without vocal music at certain of the Concerts. Second thoughts are best.

MR. HENSCHEL'S Suite from his music to "Hamlet" will be performed at the Musical Festival of Springfield, Mass., U.S.A., in the Spring, under the direction of the composer.

ACCORDING to a Boston musical paper, it was Signor "Largo" who introduced "Cavalleria Rusticana" to London, and also caused to be played an opera called "Crispino e la Cormare."

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THIS Society commenced its seventh annual Conference on the 5th ult. in the Lecture Room of the College of Science, Newcastle-on-Tyne. There were about 150 members present. The Mayor, Mr. William Sutton, presided at the opening meeting, and was accompanied by the Sheriff, Mr. B. J. Sutherland, and other members of the municipality. The Mayor, on behalf of the city, gave a hearty welcome to the members, and hoped that their visit would give a stimulus to the cultivation of music in the North.—Mr. W. H. Cummings then took the chair, in the absence of Dr. A. C. Mackenzie.

Mr. Cummings thanked the Mayor for his welcome. The Association, he said, was becoming so large that they did not know where to go next year outside of London.

The honorary general secretary (Mr. Chadfield) read the annual report, which showed that 143 new members had been elected. There was a satisfactory balance in favour of the general fund. The local examinations held by the Society had been very successful, the number of candidates presented having been 2,613, an increase of 318 as compared with the preceding year. The great importance of the Society as an educational body was shown by a very simple calculation. Taking the number of teaching members as 700, and an average of only forty pupils for each teacher, the number of those receiving musical instruction from the members was no less than 28,000. From this it was evident how great was the influence exercised by the Society through its members upon the musical taste and culture of the people. The general council had at the present time a petition for a royal charter under consideration.

The Chairman then read an address on "The Relation of Poetry to Music." Music, he said, was the first born of all the arts, and as they all knew, could and did exist without the aid of words; indeed the highest form of music was that which was absolutely independent of all programme or of worldly thoughts, and which our full hearts recognised as giving some shadowy expression of feelings and aspirations unutterable in words, but which drew our spirit upwards, and brought our soul very near the footstool of the Almighty. They could not doubt that after the creation of our first parents music and poetry were united. Probably musicians only, and not even the majority of them, regarded abstract instrumental music as the most sublime, and they could understand how the reverse of this opinion was almost universal before the genius of Haydn, Mozart, and Beethoven had shown what orchestral combinations were capable of producing. In Milton's day, instrumental orchestral music had no existence; Milton was familiar with the majestic strains poured forth from the golden-mouthed organ pipe, and with more or less skilful lute playing, but that was all, and it was not therefore to be wondered at that he regarded the union of music and poetry as the perfection of association. They remembered his ode—

"Blest pair of syrens, pledges of heaven's joy."

If they inquired what were the relations of poetry and music in European nations in the early centuries of the Christian era, he thought they should find ample suggestion that the minstrels and troubadours fitted their poetry to music both tuneful and rhythmic. After mentioning that the tune of "Sumer is i cumin in" existed long before it was made into a round by the monk of Reading, John Fornsete, Mr. Cummings pointed out that in old folk songs they found this important feature, that poetry and music were fittingly wedded together; if the words were sad, the music was in sympathy; if joyous, then the music was correspondingly gay. He dwelt upon this point strongly, because he had come to the conclusion that the music of the Northern nations of Europe was distinctly of a rhythmic and tuneful type, and was driven away and superseded by the music of the South. He referred to the church modes, for there they found a neglect of rhythm and of expression, together with a carelessness or indifference as to the fitness of music and words. He need only make a passing reference to the works of early Italian church composers, and in the music of our own church composers of the period preceding and following the Reformation; they

would find there an absolute indifference to rhythm, and ineptitude in the expression of music and words. With a few remarkable exceptions, they found a distressing indifference in the works of composers as to the spirit of the words. One of our own musicians of the sixteenth century had left on record that he strung together the titles of various Italian songs and set them to music, with the result that the composition was accepted by the world in good faith and without any suspicion of the nonsense they were hearing. Would it be possible to adduce a stronger proof of degeneracy in the relation of poetry and music? He had pleaded for poetry; it was time to say something on behalf of music. It was apparent to all who carefully considered the present condition of art that the due relation of poetry and music was a question pressing for solution. If in times past music had exercised a despotic disregard for the just rights of poetry, was there not a fear that, in the future, the opposite might become the fashion, and so the due relation of the arts be as little regarded as ever? Surely the beauties of thought, the sense and sentiment of poetry could be duly conserved, nay enhanced, within the limits of musical form and exposition. Was it not something akin to madness or sacrifice to decree that the developed air or the concerted trio, quartet, or other piece must be swept away in order to afford freedom to the self-proclaimed apostles of the music of the future? Compare for a moment the "ravings" of a recent performance in London (and previously to that in Paris), in which every law of harmony and accepted canon of form was thrown to the winds, with the cultivated and cultured production of a well-balanced mind. Take, for instance, the "Elijah," where they had, when required, continuous recitative without repetition of words and other movements, but where also the development of musical form was used not to obscure the sense and beauties of the poetry, but to enhance and emphasise both. It seemed to him that music of the kind they heard in "Le Rève" was like what they saw in the kaleidoscope, restless and perpetual change, but only too rarely forms of beauty. He could not believe that poets, musicians, or painters would take the downward steps which must lead to artistic chaos. Purity of purpose and fineness of execution by no means went together, since fine, and indeed all but the finest, work was often seen in the most wanton purpose, as in much of our modern opera, and the rudest execution was again often joined with purest purpose, as in a mother's song to her child. Still, the entire accomplishment of music should aim at the union of purity of purpose and fineness of execution. The Association of Professional Musicians was established for the promotion of the art and the elevation of its professors. They should claim for themselves all freedom in their art work, but they would not descend to license. They would remember that "order is heaven's first law," and would endeavour to cultivate the study and appreciation of good poetry and good music, and would so try to use both as to promote their due and proper relationship. A noble art like theirs was not recklessly to be made to imitate the wild excesses of Pandemonium, because composers were deficient in art cultivation or in original genius. No! if they unhappily were not inspired to write good and true music, they could at least quietly and reverentially hear and respect the music of the great masters who had gone before, and bide their time until it should please heaven to send them another. Let them wait in that spirit, assured that music came from the heavenly abode; that the majestic and lofty sounds they heard, and which stirred the heart's emotions with mysterious yearnings for we knew not what, were the outpourings of eternal harmony in the realms of exalted sound, the echoes of our future music and of our future home. There they would find the exact adjustment of the relation of poetry to music. Mr. Ebenezer Prout moved, and Mr. Page (Nottingham) seconded, a vote of thanks to Mr. Cummings for his address. Mr. Lunn (Birmingham), Mr. Ward (London), Dr. Vincent, and Mr. S. S. Stratton (Birmingham), spoke briefly on the subject of the paper read by Mr. Cummings.

Mrs. Roskell, of London, followed with an interesting paper on "The Musical education of Children." In the course of the paper she spoke of her own study of music as a child, and its effects on children, and went on to say how easily children could be taught by love, and how

often they were turned away from music by the harsh tones of a teacher: by a blow on the little hands bravely doing their best to render rightly what had never been interpreted down to them in the region in which they lived. Experienced teachers did not care to teach the rudiments of music, and consequently this important work was left in the hands of those who had had very little musical training themselves. They all knew by experience that nothing was more difficult to undo than technical faults, and there was no reason why a little child should ever be allowed to contract them. When children were picking out their notes on the pianoforte they could easily be shown which part of the finger to press the notes with; and they soon understood what was required of them. Another point she dwelt on was that through incompetent early training a child was often made to dislike music, and when this happened they might say "good-bye to progress." A part of every lesson should be devoted to training the ear and teaching a child to distinguish individual sounds as well as chords. Musical structure was seldom taught to beginners and children were not told enough of the lives of the different composers.

Mr. Carl Courvoisier read an address "On intonation." He said he wished at the outset to state that intonation was not a matter of mere instinct in our sense of hearing, but was one of knowledge and experience. Instinctively correct intonation would be the lucky chance result of guess-work, and guess-work was the worst quality of amateurish proceedings. The Chairman, in thanking Mr. Courvoisier for his paper, said there were singers who did sing by pitch and not by relative intervals. That was a matter of fact, and there was no good questioning it. The singer could not, like the violinist, correct the intonation by listening for the harmonics, for no man could sing two notes at once. (Applause and laughter.)

Mr. J. P. Gibson brought the afternoon session to a close with his illustrated Lecture on "Northumbrian Scenery."

On Thursday morning, at 10 o'clock, the proceedings were resumed by an Organ Recital in the Cathedral by Dr. A. L. Peace, Organist of the Cathedral, Glasgow. The performance was of a very high order, and was thoroughly appreciated by the many organists present.

The Conference was again largely attended. Professor George Riseley, Organist of Bristol Cathedral, presided.

The Chairman read a paper on "The Development and Progress of Local Orchestras in Great Britain." He spoke of the deplorable state of orchestral music in this country as compared with that on the Continent, especially in Germany; the want of systematic education in all our large provincial centres, the lack of support from public bodies, the mischievous system of centralisation, the financial failure of orchestral concerts, the depressing effect upon native composers, and the loss suffered by students from the non-existence of local orchestras. The remedial schemes he proposed were (1) The establishment of a regular series of orchestral concerts in each large centre; (2) The formation of large amateur instrumental societies; (3) The granting from the various municipalities of annual subsidies towards the support of their local orchestras; and (lastly) the establishment of a good school of music in every large town, assisted by a Government grant. Mr. Riseley dealt with these four points in detail. He next spoke of the movement to render in their original form, and not by the organ alone in church services, the works written expressly for orchestral accompaniments. The favour with which this movement was being regarded led him to hope that the time had arrived when he might venture to propose a scheme that he had wished to make public—namely, the establishment of church orchestras on the same footing as church choirs. The orchestra and voluntary choir would be available on all festivals of the church and also on special occasions as determined by the authorities, and they would receive regular and systematic training in order that, by their aid, our musical services should be rendered in a much more legitimate and perfect manner than was the case at the present time. Such a scheme he maintained was perfectly practicable, and the use of musical instruments was justified in Holy Scripture. Mr. Riseley read many letters from bishops and others in favour of the scheme. The Bishop of Durham wrote: "The subject is one to which I have been led to

give some attention at various times, and I have gladly expressed my opinion that on special occasions an orchestra may be used with excellent effect in church services. I believe there is scope for a very large development of orchestral church music. More than twenty years ago I called attention to the familiar fact of the origin of oratorios." He (Mr. Riseley) suggested that meetings of the clergy and laity, including both professional and amateur musicians, should be held in each large centre to consider the necessary preliminaries, and in concluding he suggested also that they should make application for an audience with Her Majesty the Queen and members of the Royal Family to gain their sympathy and support and take steps to apply for an annual State grant for each large centre.

Mr. Ebenezer Prout, in moving a vote of thanks to the Chairman for his paper, said he cordially agreed with the objects Mr. Riseley had in view. The foundation of local orchestras all over the country was certainly one of the best means that could be taken to promote the cause of their art in this country. Mr. W. H. Cummings, at some length, contended that the scheme proposed by Mr. Riseley was a terrible falling off from the scheme propounded last year. Mr. Riseley said they were not a musical nation, and they never would be a musical nation until they had local orchestras in every centre. That was why the Continent was in advance of them.

Mr. H. C. Banister delivered an address on "Some of the Pleasures of Delicate Musical Analysis."

In the afternoon a visit was paid to the Cathedral, where Dr. Ions explained the grand organ, and a Recital was given by Mr. J. M. Preston, Organist of St. George's, Jesmond. In the evening there was a Concert at the Town Hall, the programme consisting of compositions by members of the Society.

On Friday Dr. W. J. Ions took the chair and read a paper on "Some Anomalies of Notation." Mr. S. Reay, of Newark, then read a paper on "Northumberland Ballad Music." He said: To the abundant store of English ballad lore and ballad music the bards of the North country had contributed very largely. It was most natural that this should be so, for in the North and on the Borders events were continually happening which afforded fitting subjects on which the poet minstrels of the time could expatiate. They would scarcely fail to notice that the melodies of the more ancient of those ballads were founded on the old Church modes. This, amongst others, was the case with the humorous song "The mode o' wooing," in which there was a whole phrase identical with one in the Latin hymn "Audi benigne conditor," and there was in other respects a general resemblance between the two melodies. The examples were mainly selected from the collection of old ballads and songs published a few years ago by the Newcastle Antiquarian Society, under the title of "Northern Minstrelsy," and so ably edited by Dr. Bruce and Mr. John Stokoe.

Dr. Bruce read a paper on Northumbrian Pipes, illustrated by tunes on the instrument, played by Mr. Todd; and the afternoon meeting and a banquet held in the evening concluding the proceedings.

SIR CHARLES HALLÉ'S CONCERTS.

WHEN the Manchester Conductor first brought his orchestra and chorus to London, nearly twelve years ago, for the performance of Berlioz's "Faust," the public received the work with indifference. Nothing daunted, however, Sir Charles Hallé persevered, and eventually with such success that "Faust" has become one of the most popular pieces in the repertory of choral societies. Metropolitan amateurs may almost be said to know it by heart, and the trouble and expense of again bringing the Lancashire chorists to London for the performances of the 8th and 9th ult. might, therefore, have been spared. They are a fine body of voices, and they sing with remarkable spirit and precision; but we missed the perfect refinement and exquisite light and shade to which Mr. Barnby has accustomed us at the Albert Hall. On the other hand, the orchestra was beyond all praise. Sir Charles Hallé has the score at his fingers' ends, and every detail in Berlioz's

rich orchestration was brought out with the utmost clearness. The marvellously brilliant rendering of the March caused an irresistible demand for its repetition, and the mocking Serenade was also encored. With regard to the solos, Mr. and Mrs. Henschel were as usual admirable in the parts of *Mephistopheles* and *Marguerite* respectively, and Mr. Barton McGuckin replaced Mr. Edward Lloyd at short notice, singing the somewhat thankless part with commendable care and conscientiousness.

The next Concert, on the 22nd ult., was purely orchestral, the Symphony being Brahms's genial work in D (No. 2). This was excellently rendered and the orchestra was heard to even greater advantage in Saint-Saëns's clever and showy Symphonic Poem, "Le Rouet d'Omphale." Cherubini's Overture to "Faniska" and a Suite of Dvorák were originally included in the programme, but for these Wagner's so-called Funeral March from "Götterdämmerung" and the "Siegfried" Idyll were substituted, doubtless for good and sufficient reasons. Another alteration had also to be made, Sir Charles Hallé feeling himself too unwell to play Beethoven's Concerto in G for which he was announced. In this emergency Lady Hallé kindly consented to play Mendelssohn's Violin Concerto, which she did with so much brilliancy that it cannot be said that the audience suffered by the change.

MONDAY AND SATURDAY POPULAR CONCERTS.

THERE was but a feeble assemblage of amateurs when these performances were resumed on Monday, the 11th ult., the prevailing sickness being the only reason that could be alleged for the number of absentees, for the entertainment was certainly not wanting in interest. It was Mr. Piatti's first appearance this season, and the esteemed virtuoso had brought with him a new Violoncello and Pianoforte Sonata, the fruit of his leisure hours in December last. This is the fourth work of its class from the same pen produced at the Popular Concerts during the last seven years. The first Sonata in C was heard on January 5, 1885; the second in D, on April 5 of the following year; and the third in F, on January 28, 1889. The latest example is entitled "Sonata Idillica," a very suitable appellation, for the style of the music is gentle and flowing rather than energetic, and the elegant vein of melody which prevails from the first bar is never interrupted by episodes of a brusque or agitated nature. The first and third movements in G major are separated by a brief *Intermezzo* in E minor, in the *scherzando* style. The most important work in each of the three movements is allotted to the violoncello, but the details for both instruments are marked by extreme refinement and polish. Rendered to perfection by the composer and Miss Fanny Davies, the Sonata was received with much favour, three recalls testifying to the satisfaction of the audience. Miss Davies gave an extremely brilliant performance of Mendelssohn's Capriccio in F sharp minor (Op. 5), and the instrumental portion of the programme was completed by Mozart's Divertimento in B flat, for strings and horns, which had already been performed this season at the Mozart Centenary Concert, and Beethoven's Pianoforte Trio in D (Op. 70, No. 1). Mr. Brereton brought forward Handel's very florid air "Furibando spira il vento" from "Partenope," and sang it with artistic skill.

The first Saturday performance of the year was devoted to the works of Beethoven, the instrumental pieces being the "Rasoumowski" Quartet in F (Op. 59, No. 1), the Pianoforte Sonata, familiarly known as the "Moonlight," of which Mdlle. Janotha was the executant, and the ever welcome Septet, the performers in which were Madame Néruda and Messrs. Straus, Egerton, Borsdorf, Wotton, Reynolds, and Piatti. Miss Fillunger sang in her most artistic manner the songs "Know'st thou the land" and "Penitence."

Schubert's Octet, performed in the usual manner—that is to say, with a pause between the third and fourth movements—occupied the central position in the programme of the following Monday and was rendered by the same artists as Beethoven's Septet, with the addition of Mr. L. Ries. The Concert commenced with Rubinstein's popular Sonata in D, for pianoforte and violoncello (Op. 18), played by Miss Janotha and Signor Piatti, and the Polish pianist brought it to a conclusion with Chopin's Scherzo in B minor

(Op. 20). Mr. Charles Tinney being unable to appear as the vocalist, Mr. Norman Salmond sang in his place, his selection of Wallace's song "The Bellringer" being peculiarly appropriate under the circumstances.

Formal record is alone required of the Concert on Saturday, the 23rd ult. Miss Fanny Davies and Signor Piatti repeated the latter's "Sonata Idillica" for pianoforte and violoncello, and the other concerted works were Schumann's Quartet in A minor (Op. 41, No. 1) and Schubert's Trio in B flat (Op. 99). Miss Davies gave three of Schumann's trifling pieces for pedal pianoforte, and Mrs. Helen Trust was very successful in two of Arne's nearly forgotten songs, "Gentle youth" and "The Traveller Benighted."

On the evening of the 25th ult. a disappointment awaited the audience. Brahms's new vocal Quartets and Gipsy Songs were to have been repeated, but Mrs. Henschel was unfortunately too unwell to appear, and Mr. Henschel gave instead Loewe's magnificent *Lieder*, "Der Erl-könig" and "Henry the Fowler," delighting his hearers with his incomparably fine vocalisation. The concerted works were Mendelssohn's Quartet in A minor (Op. 13) and Schumann's Pianoforte Quartet in E flat (Op. 47). Miss Janotha played Chopin's Polonaise in F sharp minor (Op. 44), and Madame Néruda two movements from Franz Ries's Violin Suite in G (Op. 34), an encore being exacted in each instance.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

NOT the slightest reproach of inappropriateness as regards selection could be made against the programme of the third Concert of the season at the Royal Academy of Music, on Friday, the 22nd ult. The pianoforte was the only instrument that did not agree with the title of the Society, but as by its means an English composition figured on the list of four pieces it certainly did not prove an obstacle to the success of the scheme. The work referred to was Mr. John F. Barnett's Grand Sonata in G minor (Op. 41), for flute and pianoforte, with Mr. W. L. Barrett and the composer as interpreters. The flautist's part is the more showy, having some exceptionally brilliant passages in the final *Allegro*, whilst the *Andante* movement consists of a lovely melody for this instrument. Mr. Barrett's skill had ample scope, and not a point was missed. Mr. Barnett of course played the pianoforte part with all requisite judgment, and after being complimented as an executant received the honours due to the composer of a thoroughly effective work. The interest of Reicha's Wind Quintet in G major was well sustained by Mr. Barrett (flute), Mr. E. W. Davies (oboe), Mr. Egerton (clarinet), Mr. Busby (horn), and Mr. W. Wotton (bassoon). The same performers, with the addition of Mr. H. F. Sharpe (pianoforte), did justice to Ludwig Thuile's Sextet (Op. 6), a melodious and excellently balanced work of four movements, of which the Larghetto (E flat) and Gavotte (in G) are particularly pleasing. Though placed last in the programme it made such an eminently favourable impression as to keep the audience in their seats until the last bar had been played. The other piece was Glinka's Trio Pathétique, for clarinet, bassoon, and pianoforte, the brief movements of which received their fair share of attention.

MR. DANNREUTHER'S CONCERTS.

ALTHOUGH Pianoforte Recitals and Chamber Concerts have increased enormously within the last few years, artists are so prone to confine themselves within a narrow repertory that many master works, especially for pianoforte solo, continue to lie neglected, while a few favourite compositions of Bach, Beethoven, Chopin, and Schumann are repeated again and again with a frequency that becomes irritating. The programmes of Mr. Dannreuther's Concerts in his commodious music-room at 12, Orme Square, on the 5th and 19th ult., served to remind us of these unfortunate facts. On the first occasion the admirable pianist presented Bach's wonderful Thirty Variations on a theme in Sarabande form (written for Johann Theophilus Goldberg, a gifted virtuoso and one of Bach's latest pupils), composed for a harpsichord with two manuals. The series,

according to Spitta, "exhibits such a wealth of invention and ingenuity that this work alone would be sufficient to make him immortal. His clavier technique is displayed in its most brilliant light, and in quite a new way, in consequence of the freest and most productive use of the two manuals." Much more than this might be said concerning these Variations, in which foreshadowings of the methods of Beethoven and even of Schumann are observable. At the second Concert Mr. Dannreuther performed Schumann's remarkable Sonata in F minor (Op. 14), or "Concert sans orchestre," as the composer described it. While the Sonatas in F sharp minor and G minor are heard tolerably often, the intermediate work is generally neglected, probably on account of the stupendous difficulties of the final movement. It is rendering Mr. Dannreuther the barest justice to say that in both these monumental compositions he displayed technical skill almost unsurpassable, and we cannot but express regret that he does not more frequently claim attention in the public concert-room. Concerning the general programme on the dates above named, it need only be said that they were both interesting, the first containing a Pianoforte Quartet in E flat by Dvorák (Op. 87) and the second a series of three "Spring Fancies" for viola and pianoforte by E. Kreuz (Op. 9), which on other occasions may obtain more attention than it is now possible to bestow upon them.

HIGHBURY PHILHARMONIC SOCIETY.

The enterprising Association over which Mr. Gilbert H. Betjemann holds potent and valuable sway increased the debt of gratitude which amateurs already owed to it, by producing Dr. Hubert Parry's "De Profundis," for the first time within the Metropolitan radius, at the Concert given at the Highbury Athenæum on the 18th ult. When this work was introduced at the Hereford Festival in September last it was immediately hailed as a masterpiece, alike for the splendid mastery over all the technicalities of musical science which it evinces from first to last, and also for the command of feeling and expression which is not always met with in combination with contrapuntal skill of the first grade. It would, of course, be unjustifiable to assert that Dr. Parry possesses genius sufficient to entitle him to be measured with Bach and Beethoven; but certainly in this setting of the 130th Psalm we discover qualities rarely found in union, and as gratitude is defined as a lively sense of favours to come, Dr. Parry will be expected to maintain the lofty standard he set for himself in this latest emanation of his undoubted genius. A choral work which includes writing for three choirs of four voices, two choirs of six voices, and four choirs of three voices, necessarily demands patient study even from the ablest executants, and we are awarding the Highbury chorals the highest praise it is possible to bestow in saying that they attacked and vanquished all the most arduous passages in the "De Profundis" with apparent ease, scarcely any hesitation being noticeable from first to last, though the pace adopted in the final chorus, "Et ipse redimet Israel," was perilously quick. Considering that the orchestra consisted mainly of amateurs, it is also entitled to share in the commendation, for, making allowance for some roughness, the intricate accompaniments were very ably rendered. The "De Profundis" was preceded by an orchestral selection from the third act of "Die Meistersinger," which went well under the baton of Mr. G. R. Betjemann, and was followed by Mr. F. Corder's bright and picturesque Cantata "The Bridal of Triermain," which some regard as the composer's most successful achievement. In this the choir and orchestra were also heard to advantage. Due justice was rendered to the solo parts by Miss Anna Williams, Miss Eleanor Rees, Mr. Henry Percy, and Mr. Brereton, although the first and third in the order named were singing at very brief notice in place of Miss Carlotta Elliot and Mr. Charles Chillely, who were absent through illness.

FINSBURY CHORAL ASSOCIATION.

A FEATURE of the programme of the interesting Concert given by the Finsbury Choral Association at the Holloway Hall, on the 21st ult., was the performance for the first time

of a setting by Dr. J. F. Bridge of the poem "The Inchcape Rock." It may at once be said that the work, short and not to any degree elaborate in construction, will at once meet with a large share of popular favour from the fact that it is a bold and vigorous setting of the well-known legend. There is no attempt at intricacy, and the composer has said what he has had to say in a plain, straightforward manner. The ballad is highly effective and an attractive vein of melody runs throughout the whole; the means at command for producing local colouring have been well utilised, and Dr. Bridge has reproduced the wash of the waves in a most realistic fashion, while the bell, the centre of interest, has not been forgotten, being represented by a single note upon the horn, which, whether played in conjunction with a pneumatic tube or not, is remarkably telling in effect. The vigour of the vocal parts and the character shown in the orchestral portion at once stamp the composition as one which is likely to share and augment the popularity of the poem. The performance of the work by all concerned—when due allowance has been made for the havoc created in the ranks of both singers and players by the prevailing epidemic—was remarkably good, and spoke well for the skill and intelligence of Mr. C. J. Dale, the trainer and Conductor of the Association. The ballad was conducted by the composer, and the reception of both was most hearty. The interest, great as it was, did not cease with this number of the programme, for the singing of the choir of several partsongs, including Prout's "Hail to the chief," Eaton Paning's "The Miller's wooing," Leslie's "The daylight is fading," and Macfarren's "The hunt is up," was praiseworthy in the extreme. The orchestra, an earnest body of players led by Mr. Halfpenny, did much useful work, while the approval with which the efforts of Madame Clara Samuelli and Mr. Ffrangcon Davies as vocalists were met was unbounded. There was a large audience, and the progress of musical art in this part of London at least would seem to be followed with a good deal of interest and enthusiasm.

ORATORIO IN ST. PAUL'S.

A GREAT portion of Mendelssohn's early Oratorio was, as usual, given on Monday afternoon, the 25th ult., as the Anthem at the Dedication Festival in St. Paul's Cathedral. The Order of Service was the same as that sanctioned for many years by Dean Church—viz., the ordinary course of Evening Prayer to the place prescribed for the anthem. The Proper Psalms of the day—cx., cxii., and cxlvii.—were sung to chants by Crotch, Lamb, and Sir John Stainer, with organ accompaniment only, until the Glorias, where the full orchestra was effectively employed. The music for the Canticles was that in A of Dr. Martin. The selection from "St. Paul" proceeded from the Overture to the impressive scene of the Conversion, and comprised some of the finest choral numbers of the work, such as "Rise up, arise," "O great is the depth," the always acceptable "How lovely are the messengers," and of course the chorale "Sleepers, awake." These were steadily given by a large body of singers, conducted by Dr. Martin, with Mr. Hodge at the organ. The principal soloists were Messrs. Kenningham, Fryer, Kempton, and Grice, and Masters Dean and Abbot. In the morning Dean Gregory introduced orchestral accompaniment into the Choral Communion, a numerous band located in the choir galleries assisting in the arrangement of Weber's Mass in E flat and in Gounod's "O Salutaris Hostia." The Cathedral in the afternoon was well filled.

NEW SHAKESPEARIAN MUSIC.

THE difficult task of writing music to accompany a poetic drama cannot be spoken of as one which offers much temptation to composers, especially if they belong to those who "yearn" for appreciation. Nothing more discouraging than the attitude of English audiences towards such productions can well be imagined. The majority talk while the Overture and *Entr'actes* are being played, and those who listen—after a fashion—seldom give the smallest token of approval, be the composition or its performance ever so good. The average playgoer, in fact, seems to regard music as something to be endured rather than

enjoyed. Surely those managers who, with enlightened liberality, provide good music, might also insert a notice in their programmes urging the audiences to listen to it. As things are now, the music written by Mr. Henschel for "Hamlet" at the Haymarket Theatre, and that by Mr. Edward German for "Henry VIII." at the Lyceum, may be described as far too good, if not for its purpose, then for the majority of its hearers. A quadrille would probably please them better.

Mr. Henschel's music consists of five pieces—viz., a Prelude, "Hamlet"; a Danish March, in the Trio of which two national melodies are utilised; an *Entr'acte* "Ophelia"; an *Allegro impetuoso*; a sort of Funeral March, called "Ophelia's Death"; a Pastoral to precede Act V., and short snatches of melo-dramatic music. The five pieces which will, it is highly probable, become popular in the Concert-room, are, though modern in style and treatment, perfectly clear in form; and the rare combination of significance and beauty has been attained in the melodic material. The Prelude, the "Ophelia" movement, and the *Allegro impetuoso* are founded on representative themes, two being devoted to *Hamlet* and depicting his irresolution and his passionate desire for action, and the third suggesting the loving nature of *Ophelia*.

Mr. Edward German's music is less introspective, less psychical than Mr. Henschel's—less "symphonic," let us say, to speak technically. The character, locality, and epoch of the play naturally lend themselves to music of a straightforward "Old English" character. This our young English composer has supplied with a liberal hand, the dance music being of a particularly "taking" kind. The *Entr'actes*, however, and certain short passages which occur as the scenes are changed—this, by the way, is done with marvellous skill—touch the tragic note of the play; they have a rich sombre colour that is in admirable keeping. Mr. German has set "Orpheus with his lute" very happily as a trio for female voices, which was sung with great charm by the Misses Kate Lewis, Lancaster, and Minnie Robinson. The Procession March in Act IV. is effective and should become popular. It should be said that in both cases the orchestra—under the direction of Carl Armbruster at the Haymarket and of Mr. Meredith Ball at the Lyceum—is thoroughly efficient.

"THE MOUNTEBANKS" AT THE LYRIC.

For any reflection of the tragic circumstances under which Messrs. W. S. Gilbert and Alfred Cellier's comic opera "The Mountebanks" (produced on the 4th ult.) was completed, the investigator must seek elsewhere than in the score. No more in the orchestration than in the vocal portion is there a suspicion of the fate that awaited the composer almost ere the ink had dried upon the paper. The music is as bright and joyous as though Cellier throughout had been in the best of health and spirits, and as if, having reached the height of his ambition by writing a work in association with Mr. Gilbert, he had felt confident it would not be the final fruit of their partnership. Albeit quite as merry in tone as the comicality of the author's lines demand, the melodies are unvaryingly dainty and refined, whilst the instrumentation happily illustrates the dramatic situation. A few of the numbers—a brigand's song with the refrain "High, Jerry, ho!" a dancing trio, and a duet for a couple of automata, "If our action's stiff and crude" (each verse ending with the direction to "Put a penny in the slot!")—so immediately catch the ear that their future popularity is beyond question. Not often does a comic opera appeal with such force, in equal degree, to the advocate of taste and elegance and to the patron who asks for nothing more than pretty tunes. The dialogue bristles with those odd turns of expression in which Mr. Gilbert has no rival, and genuine fun accompanies the working-out of a story dealing with the effects of an elixir making all who partake of it the individuals they for the moment pretend to be. Mirth-provoking, to an exceptional degree, are the jerky movements of a dismal clown and a dancing girl when turned into wax figures that have to be periodically wound up, and the involuntary change of the brigands into monks. The droll characters are sustained with abundant spirit by Mr. Monkhouse and Miss Aida Jenoure (as the automata), Mr. Lionel Brough, and Mr.

Frank Wyatt, and the vocal ability of Miss Geraldine Ulmar, Miss Lucille Saunders, Miss Eva Moore, and Mr. J. Robertson is effectively manifested. Band and chorus are good, and Mr. Ivan Caryll justifies his appointment as Conductor of a work that in every way must be regarded as satisfactory.

OBITUARY.

Singular pathos attaches to the death of Mr. ALFRED CELLIER on the eve of the production of the work which it might have been hoped would have proved one of the greatest triumphs of his life. He was born December 1, 1844, became a choir boy at the Chapel Royal, St. James's, and later, Organist at Blackheath, Belfast, and St. Alban's, Holborn. In 1871 he was appointed Musical Director at the Prince's Theatre, Manchester, and began his career as a composer by the production of a comic opera, "The Sultan of Mocha," in 1874. From 1877 to 1880 he was Conductor at the Savoy Theatre, where he produced several operettas, among which may be mentioned "The Spectre Knight" (libretto by Mr. Alberty) and "Mrs. Jarramie's Genie," in which his brother François collaborated. In 1875 he wrote an opera, "The Tower of London," and in the following year "Nell Gwynne" to a book by Mr. Farnie, which, however, was never produced. The music was used up in "Dorothy," his most popular work, produced at the Gaiety in 1886, and which had a "run" of over 900 nights. This was followed by "Doris" in 1889 and the "Mountebanks" just produced. He also wrote a Cantata founded on Gray's Elegy, produced at Leeds in 1883, a Suite for Orchestra, and a considerable number of songs. Mr. Cellier died on December 28, at Torrington Square.

MR. THOMAS HENRY WEIST HILL, Principal of the Guildhall School of Music, died at his residence in South Kensington, on Christmas Day. He was born in London January 3, 1828, and learnt music at the Royal Academy, where he became King's Scholar. After making several tours as a violinist, and playing in the orchestra at Drury Lane, he was chosen in 1874 to conduct the music at the then newly-opened Alexandra Palace; and both here and a little later (in 1878-9) in conducting the Orchestral Concerts of Madame Viard-Louis, he displayed great ability and enterprise in the introduction of new works. To him London owes the first performance of Goetz's Symphony, of Svendsen's First Symphony, of Bizet's Suite from "L'Arlesienne," of Massenet's "Scènes Pittoresques," and many other works, particularly of the French School. In 1880 he was chosen the first Principal of the new Guildhall School of Music, and the enormous growth of the School is the best tribute to his energy and ability. Latterly, increasing ill-health almost incapacitated him for work. He has written several pieces for violin; but perhaps the only piece of his which can be called popular is a Gavotte for strings, afterwards published for pianoforte as "The Pompadour."

Many concert-goers of former years will hear with regret of the death of Mr. JOHN BAPTIST ZERBINI, who died in Australia, on November 28 of last year, at the age of 52. The deceased joined the orchestra of Drury Lane Theatre as a violinist when he was only 17, and some ten years later became a member of the regular Monday Popular Quartet party, in which he played the viola, afterwards being selected to officiate as accompanist. In 1885 he went to Australia, and became organist of a church at Melbourne, in which city he died.

Baron BODOG D'ORCZY, who died in London on the 20th ult., at the age of 56, was a member of a distinguished Hungarian family. Having a strong natural taste for music, he was driven by pecuniary losses to adopt music as a profession, studied at Brussels, and eventually settled in London. His opera, "Il Rinnegato," produced at Her Majesty's Theatre in July, 1881, was, we believe, the only work by him which was brought to public performance, but he leaves two other operas in manuscript.

MISS ANNIE RICHARDSON, who has been for several years before the public of Liverpool as a very excellent contralto, succumbed, after a lengthy illness, on the 15th ult. The deceased had been a leading member of the choirs of St. Francis Xavier, Liverpool, and St. Mary's, Birkenhead, and was well-known on the Concert platform.

On the 23rd ult. one of the most promising young professors in Liverpool, JOHN SEBASTIAN EVANS, was called away. He was but twenty-three years of age and a clever pianist, violinist, and all-round musician. He would have been the natural successor to the long established connection of his father, Mr. John Evans.

The death is announced, on the 10th ult., at Berlin, of the veteran German musician and critical author, HEINRICH DORN. He was born at Königsberg, in 1804, and received his musical instruction at Berlin, where he studied under Ludwig Berger and Zelter. As early as 1826 his opera "Die Rolandsknapen" was produced at the Königstädtische Theater of Berlin, which was followed by a number of other operatic works from his pen, amongst them one entitled "Die Nibelungen," which met with much success at Berlin and elsewhere, and the overture to which is still occasionally to be met with in German Concert programmes. Dorn was successively Capellmeister at Hamburg, Riga, and Cologne, before he succeeded Nicolai in the conductorship of the Berlin Opera, in 1849; a position from which he retired with honours in 1869. While at Cologne, in 1845, he founded a "Musikschule," which was soon after converted into the well known Conservatorium of that town. Dorn was also for a short period the instructor of Schumann in counterpoint. As a critical writer and teacher he was highly esteemed and in full activity almost up to the last.

We have also to record the death, on December 30, at Prague, of ARNOLD VOGEL, director of the Sofia Academy, and Professor at the Conservatorium, aged seventy-one.

On December 31, at Leipzig, HELENE JADASSOHN, esteemed vocal professor, aged forty-eight.

On the 2nd ult., at Milan, GIOVANNI PALOSCHI, editor of the *Annuario Musicale* and other publications connected with musical art.

On the 6th ult., at Milan, ANTONIO SANGIOVANNI, professor at the Conservatoire.

On the 6th ult., at Gera, WILHELM TSCHIRCH, Court-capellmeister, popular composer of male quartets, aged seventy-three.

On the 7th ult., at San Remo, ELISABETH VON HERZOGENBERG, gifted pianist, wife of the composer Heinrich von Herzogenberg, aged forty-four.

On the 8th ult., at Milan, CLEMENTINA BARTOLINI, once a much esteemed operatic singer, aged seventy-six.

On the 12th ult., at Nemours, JEAN BAPTISTE MARIE CHOLLET, once a celebrated operatic tenor, who created the titular parts in "Fra Diavolo" and "Zampa," aged ninety-three.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Choral and Orchestral Association (a title that sadly needs abbreviating), under Mr. G. J. Halford's direction, gave a performance of Mendelssohn's "Elijah" in the Town Hall on the 23rd ult. Although the standard of excellence is not that of the Festival Choral Society, still, with good local principals—Miss Mabel Grove, Miss Nellie Pritchard, Mr. Hamlyn Crisp, and Mr. Williams Evans—the Society gave a good rendering of Mendelssohn's work, which was thoroughly appreciated by the audience. Mr. C. W. Perkins, at the organ, gave valuable assistance. On the afternoon of the same day Mr. Perkins gave an Organ Recital in the Town Hall, playing, among other pieces, Handel's Dead March in "Saul" and the Marche Funèbre of Chopin, *In Memoriam* the late Duke of Clarence.

The great musical event of the month of February will be the performance of Professor Stanford's Oratorio "Eden," by the Festival Choral Society, on the 4th inst. This is looked forward to with the greatest interest in musical circles.

Mr. W. G. Halliley gave a good miscellaneous Concert in the Town Hall on the 2nd ult. The vocalists were Miss Carrie Curnow, Miss Agnes Johnson, Mr. Musgrove Tufnail, and our popular alto, Mr. H. R. Bickley; and instrumental solos were given by a clever young pianist, Mr. G. H. Manton, and by Mr. J. H. Cockerill, harpist.

On the 4th ult. Mr. J. W. Turner opened a season of opera in English at the Grand Theatre. So far the works performed are all such old friends as "Maritana," "The Bohemian Girl," "The Lily of Killarney," and so forth.

Mozart's "Don Giovanni" was produced with success on the 15th ult., and on the 18th Bellini's "La Sonnambula" was revived after a lapse of six years. Among the new members of the Company Miss Amelia Sinico, Miss Annie Roberts, and Miss Amy Martin have met with success, while our Birmingham friend, Mr. John Ridding, has made great advances as a stage-singer.

The second of Mr. Stockley's Orchestral Concerts took place in the Town Hall, on the 21st ult. Handel's Dead March in "Saul" was played at the commencement, as a tribute of respect to the memory of the late Duke of Clarence, and mourning was worn by many of the audience. The principal piece of the programme was Spohr's Symphony "The Power of Sound," which was well given, the violoncello solo in the *Andantino* being beautifully played by Mr. C. Ould. New to Birmingham were the Gavotte and Minuet, by C. Lee Williams; an Andante, entitled "Sleep," by Dr. Joseph Parry; and a Nocturne, by J. D. Davis, a local composer. All were well performed and cordially received. Miss Marian McKenzie and Mr. Edwin Houghton were the vocalists. Miss McKenzie sang Raff's "Ave Maria" and a quaint and pleasing song, "At Parting," by Jacob Girtley. Mr. Houghton made a most successful *début* here, singing Gounod's "Lend me your aid" in brilliant style.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL public schools Concerts which took place at Christmas, too late for inclusion in last month's issue of THE MUSICAL TIMES, are the only musical events that have occurred for more than a month. Clifton College, the Grammar School, and the Cathedral School were among the institutions where Concerts were given, and the character of the performances was such as to win general approval. In our large public schools the tonal art is being studied with ever increasing zeal and assiduity, and the degree of proficiency increases every year. Not only are there Choral Societies attached to the three institutions named, but orchestral music has long been studied there with encouraging results.

The Ladies' Night of the Bristol Madrigal Society was fixed for the 14th ult., and an exceptionally good programme of compositions, almost entirely by English writers, was prepared; but the lamented death of the Duke of Clarence occurring on the morning of that day, the Concert was postponed indefinitely.

At present active preparations are being made by the numerous choral and orchestral societies for forthcoming performances. Music itself is in a most healthy state in Bristol, but, unfortunately, the financial results of Concerts given by local associations are not encouraging. The short series of Monday Popular Concerts has again resulted in a loss, and once more the guarantors will probably be called on to make good the deficit.

Changes for the better have been made by the new Dean of Bristol, Dr. Pigou, although he has only been here a month. For years the state of things at the Cathedral was anything but inspiring, the services were of a humdrum character, and they were attended by sparse congregations. Dean Pigou, who is himself a good amateur musician, has already wrought wonderful changes. The internal arrangements of the Cathedral are brighter, the musical services are more ornate, and life and energy take the place of apathy and listlessness. These things gladden the hearts of amateur musicians and those who have an interest in the Mother Church of the diocese.

The paper read by Mr. Riseley at the National Society of Professional Musicians' Conference has created some stir in his native city, where he has done so much to foster a love for orchestral music. In regard to his idea to form Cathedral orchestras, circumstances are certainly in his favour for giving a practical demonstration of his notion in Bristol, and there is every reason to believe a start will soon be made. So great has the musical awakening already been at our Cathedral in a short time, and so hopeful does every prospect seem, that one is warranted in making the statement that very soon our Cathedral will be the busy centre of musical life which will have an exhilarating effect upon the whole community of

the Western city. Indeed, it can be asserted with some degree of authority that popular week-day recitals like those at Gloucester will shortly be established; that performances of Oratorios by a large choir, with the aid of an orchestral band, will occasionally be given in the Mother Church; and that in all probability the sacred works hereafter included in the Festival programmes may be unfolded therein.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. PATERSON'S Orchestral Concerts have practically occupied the field last month, and it is pleasant to record that the performances have been very successful and largely attended. On the 4th ult. Mr. César Thomson made his first appearance in Scotland. Mr. Thomson, however, had just recovered from a long and severe attack of influenza, and there was a general agreement to reserve judgment until he should appear under happier conditions. The charming Intermezzo from the "Cavalleria Rusticana" was also played for the first time in Scotland the same night and won an encore. The Symphony was Schumann's "Rhenish," and the programme closed with an excellent and spirited performance of the "Tannhäuser" Overture. On the 11th ult. the first part of the Concert was devoted to the works of Beethoven. Overtures to "Leonora" (Nos. 1 and 3) were an interesting study as well as a pleasure to hear, and if the Ninth Symphony (instrumental portion) left something to be desired in delicacy of treatment, it was played with ample vigour. Mendelssohn's "Calm Sea and Prosperous Voyage" and an Adagio for strings, by Bach, followed, and two of Dvorák's Slavonian Dances made a bright finale. Madame Belle-Cole sang "In Questa Tomba," "Creation's Hymn," and a composition by Gounod. On the 18th ult. the Edinburgh public had an opportunity of renewing their acquaintanceship with Mr. Fred. Lamond, who, by dint of perfect technique, tremendous power, and a thorough appreciation of the beauties of Tchaikowsky's second Concerto, won enthusiastic applause from audience, orchestra, and from Mr. Manns himself. Mr. Lamond chose for his solo Liszt's "Norma" Fantasia. A selection from Gluck's works, Overture to "Iphigenia in Aulis" and the Ballet music from "Orfeo," was warmly received. MacCunn's interesting "Land of the Mountain and the Flood" Overture brought the programme to a close.

The Reception given to the Professor of Music by the Edinburgh Society of Musicians was an unqualified success. A large and very representative company assembled in the Waterloo Rooms, including the Lord Chief Justice, Sir Arthur Mitchell, Sir R. Murdoch Smith, Sir Douglas MacLagan; Sir Thomas Clark and Sir John Boyd, former Lord Provosts; many of the Professors in the University, the most important legal dignitaries, and other prominent citizens. Letters of apology, most of them containing expressions of the warmest interest, were received from the Lord Provost, the Marquis of Huntly, Lord Stormonth Darling, and others. Mr. Lichtenstein, President, welcomed Professor Niecks in the name of the Society in a happy speech which dealt with the change in Scotland's attitude to music and musicians since they hanged Rogers on Lauder Bridge and assassinated Rizzio in Holyrood. The President said that the executioners now were the Press. He dealt with some of the difficulties in the way of the new Professor, and said that far from being a bed of roses it was more than probable that several Scotch thistles would be found in the chair to disturb his peace. He deprecated, in matters connected with art, the introduction of Chauvinism, which, under the name of patriotism, too often descended to parochialism. He went on to quote some of Mr. Niecks's more striking testimonials and to enumerate some of his qualifications. A testimonial from Dr. Langhans, Mr. Niecks's old professor and the translator of his own pupil's "Life of Chopin," was particularly interesting. Professor Niecks on rising to reply was enthusiastically received. He referred to the different views of the scope and aim of the Reid Chair which have been so freely expressed and discussed, and promising to deal with the subject in more detail in his inaugural address, he merely stated that he was not in

favour of any scheme which proposed to make the Reid Endowment responsible for a music school or a local orchestra. He pointed out that not only enthusiasm, but men and money were absolute necessities for any such undertaking as the establishment of a music school. His first duty was to his University as its professor, but he declared himself not only willing, but eager in any way and in any capacity to assist in any proposal to further the cause of music in Edinburgh and Scotland.

The Annual Reid Concert is to be given this year as usual on the founder's birthday, the 13th inst., when Professor Niecks will himself conduct what he hopes will prove the nucleus and beginning of a local resident orchestra. The programme will be drawn from works of the eighteenth century, and Miss Macintyre and Mr. Max Pauer are engaged as soloists.

In Dundee University College, on the 12th ult., Mr. Franklin Petersen gave a Lecture on "Lohengrin" as an introduction to a double course of Lectures on the History of Music. The Lecture was illustrated by Mrs. Petersen, Miss Lichtenstein, and the Lecturer.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE local records for the past month are concerned exclusively with the Choral and Orchestral Concerts, as it is only after their work is brought to a close that the smaller societies have a fair chance of appealing to the musical public. Never less than twice a week, the amateur can always count upon an excellent bill of fare at St. Andrew's Hall during the Choral Union short season. Call it, if you like, a monopoly. The possession of the field is, all the same, good, as it has, indeed, been for many years past. Beginning with the customary New Year's Day performance of "The Messiah," Mr. Joseph Bradley's choristers gave an excellent account of themselves, and there was no less satisfaction with Mesdames Clara Samuelli and Belle Cole, Messrs. Durward Lely and Foli as the soloists. On the 14th ult. the choir migrated to the City Hall, where another performance of Handel's immortal work was given for the convenience of our East End friends. Several times the Society has drawn upon the pathetic strains of the Dead March from "Saul"; but it may safely be said that on no previous occasion was the solemn composition listened to with more profound feeling. Every heart seemed to be with the bereaved ones at Sandringham, and though there was no official intimation, the large audience rose at the first bar of the great death song. At St. Andrew's Hall, on the evening of the 16th ult., the March was played at the opening of the seventh Popular Concert. Here a sympathetic chord was also struck. The audience evidently looked for a tribute to the deceased Duke's memory, and the response was impressive to a degree.

Briefly reviewing the work for the past month accomplished by our leading musical organisation, it includes performances of Dr. A. C. Mackenzie's Benedictus for violin and orchestra, Beethoven's C minor Symphony, Dvorák's Slavonian Dances (Nos. 2 and 4 from the second suite), Berlioz's Symphonie Fantastique, and Schumann's "Rhenish" Symphony. Mr. César Thomson showed his artistic perception in one of Wieniawski's Violin Concertos. The "Beethoven Night," on the 12th ult., was well worth remembering, for the Bonn master's Overtures "Leonora" (No. 1 and No. 3) were in the programme. We had also the Choral Symphony, and a remarkably good performance of the exacting work has to be recorded. The soloists were Mesdames Fillunger and Sarah Berry, Messrs. E. Houghton and Grice. Reverting to the seventh Popular Concert for a moment, Schubert's colossal Symphony, the so-called "No. 10," had the place of honour in the programme. Though of course the great work has been heard here before, it never had a finer rendering than on the evening just named, and at the close the Conductor had one of the heartiest recalls he has ever experienced hereabout. The programme otherwise contained a selection from Raff's "Lenore" Symphony, the Prelude to "Parsifal," and Mr. Plunket Greene sang Hans Sachs's Monologue, as also a trio of Hungarian melodies, to the satisfaction of his audience. On the 19th ult. the

programme comprised Tschaiakowsky's first Pianoforte Concerto for Mr. Frederic Lamond, Haydn's "Oxford" Symphony, and Dr. Mackenzie's ballad for orchestra, "La Belle Dame sans Merci." For the 26th ult. a Wagner night was announced, and on the 28th Mr. Hamish MacCunn's new dramatic Cantata "Queen Hynde of Caledon" was to have its initial performance.

At the third Concert of the Paisley Choral Union, on the 13th ult., the attendance was not creditable to the musical tastes of the dwellers on the banks of the Cart. With such works as Spohr's "Last Judgment" and Gade's "The Crusaders" in the programme a large audience might have been expected. It was, moreover, pretty well known that the choristers had been drilled to excellent purpose by Mr. James Barr, and hence a good many folks journeyed from Glasgow to renew their acquaintance with the couple of attractive works. Nor was the journey in vain, for it must be frankly avowed that the Paisley vocalists distinguished themselves almost beyond any previous experience. This is saying a good deal, because the choir justly prides itself on its attainments. The members are animated by artistic desires, and great care is bestowed upon the selection of the voices, recruited, as they are, from a junior organisation, which is also a credit to Glasgow's neighbouring burgh. Again, the soprano contingent is a strong body, the quality of tone is admirable, recalling, indeed, some experiences of the best Yorkshire choirs. As has already been said, both works received every justice, an orchestra of forty performers from the band of the Glasgow Choral Union played the accompaniments, and the soloists were Miss Fillunger, Miss Sarah Berry, Mr. E. Houghton, and Mr. Robert Grice.

MUSIC IN LEEDS AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

We have had the usual annual performances of "The Messiah," which, in Yorkshire at least, are now looked upon as a function indispensable to Christmas and its proper observance. Of the performance given by the Leeds Philharmonic Society on December 21, nothing more need be said than that the high standard of excellence attained on previous occasions in the same work was fully maintained. Mr. Edward Lloyd being unable to fulfil his engagement, Mr. Henry Piercy undertook to replace him in the tenor solos. The Halifax Choral Society's "Messiah" Concert was given on December 17, the audience being large in spite of the thick fog which filled the room. Notwithstanding the latter circumstance, chorists and soloists alike were entirely successful in their efforts to do justice to Handel's well-known music. Mrs. Conway sang the soprano solos, Miss Dews the contralto, Mr. Philip Newbury the tenor, and Mr. Bantock Pierpoint the bass. Mr. W. H. Garland conducted. Handel's Oratorio was also given by the Huddersfield Choral Society on December 18.

Two series of Popular Concerts that enjoy a fair amount of patronage in Leeds are Mr. Haddock's Musical Evenings and Messrs. Harry Sykes and Hall Stabler's Saturday Evening Concerts. At the former, popular artists are engaged to play what may be termed "popular classical music"; and at the latter, high-class miscellaneous music is mainly drawn upon for the programmes.

An important musical venture (for Leeds, that is, where the taste for such things is much in need of cultivation) has been the formation of the Leeds String Quartet Party, the members of which propose to give periodical Recitals of concerted chamber music. The first Concert, on the 7th ult., was a success in an artistic sense only; but the excellence of the programmes and the executive ability of the musicians who undertake the performance of them should ensure liberal patronage as the scheme becomes more widely known. The quartet party consists of Messrs. Müller, Verdi Fawcett, A. John Gutfeld, and Alfred Giessing, and their efforts at the opening Concert aroused considerable enthusiasm. Miss Pierce sang songs by Goring Thomas and Mozart, and was artistically accompanied by Miss Kate Smith.

The seventh Huddersfield Subscription Concert, on the 6th ult., took the unusual form of an amateur Concert. The

programme was of the miscellaneous order, and need not be entered into in detail. It is not too much to say that all were thoroughly successful, notably Mrs. T. Dyson (soprano) in solos by Meyerbeer and Millard, and Mr. C. F. Haigh (tenor) in two songs by Pinsuti and Grimshaw respectively. Miss Alice Simpkin played a couple of violin solos. Mr. Ibeson accompanied.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE only thing of special interest given here at Christmas time was Mercadante's "Seven Last Words," which, though strangely inappropriate to such a season, proved highly acceptable as a good sample of the Neapolitan writer, who is known here chiefly through the medium of his B flat Mass. The "Seven Last Words" is characteristic, and credit is due to Mr. J. O. Shepherd for unearthing this composition. A MS. "Ave Maria," by Mr. Claude Jacquinet, for baritone solo and orchestra, also claimed attention at the same Concert, which was given at the Court Theatre on Christmas Day.

The only other performances of any importance have been by St. Michael's Choral Society, Liverpool, and by the Cambrian Choral and St. Catherine's Amateur Societies at Birkenhead. Van Bree's "St. Cecilia's Day," Mendelssohn's "Come, let us sing," and Handel's "Judas Maccabæus" were given by the two last-named organisations respectively. What has come to be regarded as an annual visit of the Glasgow Select Choir took place at St. George's Hall on the 26th ult.

A Mozart Centenary performance closed the music of last year at the Concerts of the Liverpool Sunday Society, the repertoire of chamber music of the Salzburg composer for wind and string instruments being drawn upon for the occasion. On the 10th ult. a number of the Carl Rosa Company artists gave a Sunday Concert, under the direction of Miss Emilie Scott, and a fortnight later the orchestra of the Sunday Society furnished a good programme.

The Philharmonic Society inaugurated the second moiety of its fifty-third season with Brahms's Symphony in D, and at the following Concert Schumann's "Rhenish" Symphony formed the chief attraction, Sir Charles Hallé being happily, though unexpectedly, well enough to act as Conductor. At the two Concerts thus given during the past month the chorus had next to nothing to do, but the members are busy practising for the three final Concerts in February and March, at which important work is to be undertaken.

As usual at this time of the year, the Carl Rosa Opera House is the Mecca to which are chiefly directed the feet of local musical pilgrims, and the business being done at the Court Theatre is exceptionally good. The operas produced up to date have all been old favourites, with the exception of Mascagni's "Cavalleria Rusticana." The novelty has taken strong hold of popular taste and will prove one of the leading attractions of the season. The company is in good order, the chorus, as usual, being locally augmented and the orchestra competent.

Mr. W. I. Argent has been elected President of the Liverpool Musical Club for the present year.

The new Music School, Liverpool (limited), promises to be one of the most important establishments of the kind outside of London, and the promoters appear to have given its every detail the most careful consideration. This, indeed, is fully in evidence, judging by the completeness of the prospectus, though the thing itself has come as a surprise upon the public. The directors are Dr. W. H. Hunt (Chairman for 1892), and Messrs. W. I. Argent, Carl Courvoisier, Carl Heinecke, and John Ross; among the professors being Messrs. Steudner Welsing, H. A. Branscombe, John Henry, William Streather, Carl Fuchs, and many other well-known musicians. The course of instruction is compendious, the fees moderate, and the premises leased are extremely commodious. Among the properties secured there is a two-manual organ, by Gray and Davison, and a concert grand pianoforte, kindly sent down by Steinway and Sons. Other instruments have also been secured, and the Institution opened on the 21st ult. with every prospect of success.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

GENERALLY, during the holiday season, our musical doings have no very wide or striking interest. Programmes are arranged confessedly with an idea of meeting the supposed tastes of the young people then at home; and theatre and concert-room are frequently devoted to their amusement, serious music being avoided and the production of important novelties deferred until they have returned to school. It might be well would somebody have the courage to test the wisdom of such an annual devotion to frivolity; but probably we shall go on in the old stereotyped way until the losses incurred become utterly insupportable and speculators are absolutely forced to ponder the cause. For it is a fact that, after "The Messiah" performances, the Christmas carnival is not, as a rule, a profitable time for our concert-givers; and they have reason to be thankful when school duties are resumed and life returns to its more serious routine. Hence, beyond the bare record that our customary Concerts have been regularly given, there is very little to report. Mr. Lane's Wednesday evening gatherings have been fairly good; but Mr. de Jong's Saturday Evening Concerts have suffered, partly from the inclemency of the weather, and somewhat from the cause already mentioned. At St. James's Hall Mr. Barrett has endeavoured to keep up the interest of his patrons, and has been liberal in the supply of vocalists—Miss Macintyre, Madame Burns, &c. At the Association Hall Mr. Cross has energetically catered for the public; and to the Town Hall Mr. Pyne's admirable Organ Recitals continue to attract the more seriously disposed.

Sir Charles Hallé has repeated, somewhat soon, the third acts of "Tannhäuser" and of "Lohengrin"; and, for the fifth choral Concert, has again given us "The Golden Legend," with Beethoven's small Mass added. The Wagner selection once more offered splendid opportunity to Mr. Lloyd and Mr. Andrew Black, of which both gentlemen thoroughly availed themselves. The solo parts in Sir Arthur Sullivan's Cantata were undertaken by Miss Anna Williams, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Black; the last-named gentleman making an admirable *Lucifer*, throwing into his interpretation of the character unexpected animation. In all the works both band and choir were, of course, perfectly at home and altogether satisfactory; but we, with some impatience, await the choral novelties. In the meantime, however, we are grateful to Lady Hallé for her most finished rendering of part of Vieuxtemps's Concerto in E and of Max Bruch's Romanza in A. The long and triumphant success of this unsurpassed artist has had a wonderful effect; but, clever as is the playing of some of our many young lady violinists, it is impossible not to feel how rash any of them are when they challenge direct comparison, and how wisely they would avoid the works in which Lady Hallé shows the ease and grace with which she overcomes the difficulties of the instrument and preserves an absolute purity of intonation. And among pianists none show more wonderful elasticity of wrist and finger, more incisive brilliancy in octave playing and clearer execution of scale and arpeggio, than Madame Sophie Menter, who had the advantage to play upon a really superb Steinway, with extra pedal mechanism for the sustentation of chord or note, and with all the keenness of tone resulting from the system of stringing adopted by the American firm, whereby the octave "partials" are utilized and enhanced. But it would be well for pianists enjoying the advantages of such an instrument to note how, almost entirely, the new pedal should supersede the use of the old arrangement which lifted all the dampers and produced mere noisy confusion.

It was very pleasant and hopeful to find so large an audience assembled in the Concert Hall, on the afternoon of the 11th ult., to listen to local artists of acknowledged excellence. I have more than once suggested not only the suitability of the place for chamber, and its utter unfitness for orchestral, music, but the special duty which lies upon the directors of an institution which, in the olden time, aimed fully as much at the development of local talent (only executive, unfortunately) as at the pleasure of the public. Frequent reference has been made to the

social charm which formerly pervaded the Gentlemen's Concerts, but the obvious lesson which the decay of that interest should teach seems to be missed. There was a connection between performers and listeners which does not, and could not, exist in our larger and more exclusively professional undertakings. The Concerts were family gatherings on a larger scale than was possible in a more limited area, and the audiences were more bent upon the enjoyment of the music than upon criticising its performance. The progress of the art and its appeal to a far wider public have brought a change, but have not necessarily shut the door of usefulness to the old institution, if intelligently directed. There may, even yet, be a power of revival, but it must be speedily exercised, and its prospect lies in the direction in which the managers now seem to aim. There are many ways beside the limited one to which the title is generally understood to point in which the Concert Hall may be made a "School of Music." And it was encouraging that, to listen to the really splendid pianoforte playing of Mr. Frederic Dawson, to the finished singing of Mr. Kinnell, and to the creditable violin playing of Fräulein von Zerdahelyi—who displayed talent, and still more promise—an audience assembled larger than has, for a long time, been drawn to the Concert Hall. All the performers are resident here; and, what is more, the best of them exhibited strikingly the possibilities not only of local talent, but of strictly local training. Of course, great care must be taken, honestly and impartially, to select the performers for such gatherings, and not to exhibit mere ambitious and ready amateurs.

The mention of a "School of Music," and the earnest desire long felt here for the establishment of a thoroughly efficient and absolutely automatic Conservatoire, draw special attention to the fact that our Corporation is awakening to its responsibility and looking after the education of the city with a vigour altogether promising. The Technical and the Art Schools are to be immediately taken under municipal control, so that almost every conceivable subject, except music, will now be cared for; and why that should be neglected—except to the extent of a provision of a brass band for the police—no respectable reason could be given. Leaving out of the question the purity and elevating influence of the Art, the mere fact that, far more than painting, it ministers to the recreation and enjoyment of the people should lead to some care for its due provision, unless we are content to remain under the stigma of regarding everything from a trade point of view. In a leading article in the *Manchester Guardian* of the 22nd ult. the hope is expressed that "Some day the Manchester School of Art may get rid of South Kensington and all its works. Now that the School is to come under the Corporation the era of discussion has opened for it, and we hope that Manchester will gradually see its way to the formation of a School of Art which may be really its own, and neither beholden to nor in way controlled by a Government department in London." Put music in the place here given to painting (Art) and the editor of the *Guardian* admirably expresses our want.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Christmas performance of "The Messiah," by the Sacred Harmonic Society, was a success, the choruses, under Mr. Adcock's direction, leaving nothing to be desired. The principals were Miss Eaton, Miss Hope Glenn, Mr. Houghton, and Mr. Watkin Mills; Mr. Tomlinson displayed fine tone and command of his instrument in the trumpet obbligato. Where all else was so excellent it would have been wiser to have had at least one rehearsal of the band—at any rate, of the local section of which it was so largely composed. There is scope for the permanent establishment of a local orchestra, little being required beyond organisation and training of local performers.

Mr. Allen's third Chamber Concert, on the 11th ult., drew an appreciative audience. The artists were Miss Cantelo, Messrs. Willy Hess, Speelman, and Fuchs. The programme included Mendelssohn's "Variations Serieuses," a Brahms Trio, and Schumann's Quartet in E flat. Dr. Joachim is announced for the next Concert.

QUARTET OR CHORUS (UNACCOMPANIED) FROM "THE CRUCIFIXION."

Composed by J. STAINER.

Andante ma non lento. *cres.*

SOPRANO. SOLO.
God so loved the world, . . . God so loved the world, . . . that He

ALTO. SOLO. *cres.*
God so loved the world, . . . God so loved the world, . . . that He

TENOR. SOLO. *cres.*
God so loved the world, . . . God so loved the world, that He

BASS. SOLO. *cres.*
God so loved the world, . . . God so loved the world, that He

Andante ma non lento. ♩ = 90. *cres.*

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

cres. *f*

- liev - eth in Him should not per - ish, should not per - ish, but

cres. *f*

- liev - eth in Him should not per - ish, should not per - ish, but

cres. *f*

- liev - eth in Him should not per - ish, should not per - ish, but

cres. *f*

- liev - eth in Him should not per - ish, should not per - ish, but

have ev - er - last - ing life. For God sent not His Son in - to the

have ev - er - last - ing life. For God sent not His Son in - to the

have ev - er - last - ing life. For God sent not His Son in - to the

have ev - er - last - ing life.

p

cres. world to con-demn the world, God sent not His Son in - to the world to con -

cres. world to con-demn the world, God sent not His Son in - to the world to con -

cres. world to con-demn the world, God sent not His Son in - to the world to con -

mf God sent not His Son in - to the world to con -

cres. *mf*

- demn the world ; But that the world through Him might be sav - ed.

- demn the world ; But that the world through Him might be sav - ed.

- demn the world ; But that the world through Him might be sav - ed.

- demn the world ; But that the world through Him might be sav - ed.

p

CHORUS. *ad lib.* *cres.*

pp God so loved the world, . . . God so loved the world, . . . that He

pp God so loved the world, . . . God so loved the world, . . . that He

pp God so loved the world, . . . God so loved the world, that He

pp God so loved the world, . . . God so loved the world, that He

pp *cres.*

mf gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf

cres. *f* liev - eth in Him should not per - ish, should not per - ish, but

cres. *f* liev - eth in Him should not per - ish, should not per - ish, but

p *cres.* *f* liev - eth in Him should not per - ish, should not per - ish, but

p *cres.* *f* liev - eth in Him should not per - ish, should not per - ish, but

cres. *f*

have ev - er - last - ing life, ev - er - last - ing,
 have ev - er - last - ing life, *cres.* ev - er - last - ing life, ev - er - last - ing,
 have ev - er - last - ing life, *cres.* ev - er - last - ing life, ev - er - last - ing,
 have ev - er - last - ing life, *cres.* ev - er - last - ing life, ev - er - last - ing,
cres.

dim. rall. ev - er - last - ing life. *pp* God so loved the world, . .
dim. rall. ev - er - last - ing life. *pp* God so loved the world, . .
dim. rall. ev - er - last - ing life. *pp* God so loved the world, . .
dim. rall. ev - er - last - ing life. *pp* God so loved the world, . .
dim. *pp*

rall. God so loved the world, . . . *ppp* God so loved the world.
rall. God so loved the world, . . . *ppp* God so loved the world.
rall. God so loved the world, . . . *ppp* God so loved the world.
rall. God so loved the world, . . . *ppp* God so loved the world.
ppp *rall.*

Mr. Lemare's Organ Recitals at the Mechanics' Institution have recommenced, and draw increasing audiences.

The Philharmonic Choir gave its second Concert on the 21st ult., to a large audience. Amongst other pieces sung by the Choir, which was in good form, Mr. Harford Lloyd's "Rosy Dawn," a masterly eight-part chorus composed for the Cheltenham Festival of 1887, and Dr. Hiles's "Hushed in death" deserve special praise. Mr. Alexander's part-song, "The lesson of the leaves" (composed for the Choir), was much admired. Miss Dew's beautiful voice and cultured style brought her the honours of the evening, and Mr. Braxton Smith received well-merited applause. Mr. Fred. Ward, Mr. Owen, and Mr. Percy Stranders, violin, violoncello, and pianoforte, admirably rendered Mendelssohn's C minor Trio and a portion of a Trio by Gade.

MUSIC IN BERLIN.

(FROM OUR OWN CORRESPONDENT.)

THE well-known Concert-singer, Miss Hermine Spies, took her leave of the Berlin public at a Concert at the Philharmonic, on the 18th ult. Miss Spies has for some time, as *Lieder-Sängerin*, occupied a position second only to that of Amalie Joachim throughout the length and breadth of Germany. Nor is she unknown in London, where (in July, 1889) she gave two Song Recitals, besides appearing at one of the Richter Concerts. In Berlin she has long been a special favourite, and the Philharmonic, on the occasion of her *Abschieds-Concert*, was crowded by an audience clamorous for encores. The Concert closed with a scene of extraordinary enthusiasm, the audience refusing to leave the hall until Miss Spies had given two additional songs—Brahms's "Vergebliches Ständchen" and Schumann's "Frühlingsnacht." It is pleasant to know that the cause of the singer's retirement is one which calls for the congratulations of her well-wishers. Miss Spies, who is still young, is to be married in February; she will be followed in her new life by the hearty good wishes of her innumerable admirers.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

A VAST audience assembled at the Windsor Hall on December 22, to hear "The Messiah" by the Philharmonic Society. So great was the desire to hear the work that many days before the date fixed for the Concert all the best seats in the Hall had been secured. The Concert was well worthy of the reputation the Society enjoys and of the support given to it by the public.

The chorus of the Society is larger and more efficient this year than it has ever been. It numbers over 250 members, and includes most of the best voices in the city. They were especially happy in their rendering of "For unto us." The effect was grand, and served to arouse the most apathetic of the audience to a pitch of genuine enthusiasm. Another very successful effort was "His yoke is easy," the beauty of the dotted notes in the runs being most clearly emphasised. Of the other choruses the best rendered were "He trusted in God," "Hallelujah," and "Amen."

Of the soloists the most successful was the soprano, Mrs. Jennie Patrick Walker, of Boston. Mrs. Walker has a voice of great purity and of moderate strength. Her rendering of "I know that my Redeemer liveth" was very artistic, and met with full appreciation. Miss Marguerite Hall is well known in London. Her voice is hardly deep enough to cope successfully with "O thou that tellest," with the result that she was somewhat overweighted by the orchestra; but her rendering of "He was despised" was full of pathos, and appealed to the feelings of the audience. Mr. Herbert Johnson, the tenor, has a robust voice and sang with great effect. Mr. D. M. Babcock, bass, has a great reputation in America. His voice is very deep and sonorous, and possessed of remarkable flexibility. His singing of "Why do the nations" was his best effort. The orchestra was entirely local and acquitted itself creditably, although the violins showed a tendency at times to overpower the soloists. The Concert was conducted by Mr. G. Couture.

The Montreal Philharmonic Society, at its Festival Concerts to be given on March 23, 24, and 25 next, will perform Dvorák's "Spectre's Bride," Mackenzie's "Story of Sayid," and Saint-Saëns's "Deluge."

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 14, 1892.

THE most notable musical event since the advent of the New Year has been the appearance of the French and Italian Opera Company at the Metropolitan Opera House, under those experienced impresarios, Abbey, Grau, and Schoeffel. The company includes such singers as Mesdames Albani, Eames-Storey, Lehman, and Scalchi; Messrs. Edouard and Jean de Reszke, Kalisch, and others of prominence; yet the result has shown that while the German Opera was too costly an experiment, the musical public is not prepared to receive the Italian as a substitute, and the conditions all seem to point to opera in the vernacular as likely to receive that most effective form of criticism—cheering box reports.

The Boston Symphony Society, under Mr. Arthur Nikisch, has visited New York as also our sister city Brooklyn, and with the assistance of Herr Paderewski—who continues his artistic success—has met with its customary warm reception, and been the delight of all listeners. In Brooklyn, Herr Paderewski played his own Concerto with marked success. The usual Christmas performance of Handel's "Messiah" by the Oratorio Society was marked this year by an unusual event. So great was the desire to hear this old yet ever fresh work, that a third performance was necessary to satisfy the public demand, thus evincing the firm hold of the old master upon the musical world, despite the modern Teutonic and other forms of musical expression.

Mr. Walter Damrosch has revived the successful experiment of last season in the form of "Young People's Concerts." At the second Concert, on the 13th inst., was performed the "Midsummer Night's Dream" with the music of Mendelssohn and the full text read by Mr. George Riddle. These Concerts serve an admirable purpose in educating musically the young people of the city. In Boston, at the Saturday Night Concert, the programme included Goldmark's "Prometheus Bound," Schubert's *entr'acte* music to "Rosamunde," and Brahms's Second Symphony. At the next Concert are to be given Schubert's Unfinished Symphony and Schumann's music to "Manfred." The Philharmonic, to whose direction Dr. Anton Seidl has succeeded, performed at its third Concert, among other numbers, Xaver Scharwenka's Second Concerto (solo part played by the composer) and R. Strauss's "Death and Apotheosis" (new).

The American Composers' Choral Association offers at its first Concert, among other novelties, new songs by MacDowell, whose compositions are, as a rule, in great favour.

At the third Concert of the Seidl Society in Brooklyn the *pièce de resistance* was the now well-known and universally accepted "Cavalleria Rusticana"; the success of Mascagni is undoubted—though critics sometimes cavil, the public approves.

In the cities away from New York the season has recently been marked by performances of "The Messiah" of greater or less excellence; that at Detroit under Professor Stanley being much commended by the local press.

Madame Patti is with us once again, and, assisted by such very capable singers as Fabbri, Palassi, Del Puente, and Guille, has given one Concert, to be followed by a second. The success was very great, and the favourite *prima donna* sang with wonderful freshness of voice and her wonted skill.

At the Concert of the Metropolitan Musical Society on Tuesday last was performed Dvorák's "Patriotic Hymn." Notwithstanding the inclement weather a large and brilliant audience testified its approval of the Society's efforts.

The Ogdensburg Annual Musical Festival, the thirtieth under the direction of the veteran Carl Zerrahn, with a competent body of soloists, is announced for the last three days of this month.

The musical public has been favoured, through the enterprise of Mr. Tretbar, with a translation of the new book by Anton Rubinstein, treating of the great masters of music.

Now is the season of Organ Recitals, and two of our most prominent organists, Messrs. Will C. Macfarlane and S. P. Warren, have announced at their respective churches a series to be given weekly during the season.

OUR next issue will contain a new Easter Anthem, "Behold the Angel of the Lord," by Berthold Tours.

THE first Examination for the degree of Bachelor in Music, at Oxford, will commence on Wednesday, March 16. Each candidate must send to the clerk of the schools either a certificate that he has passed Responsions, or an examination statutorily exempting therefrom; or, a certificate that he has satisfied the masters of the schools in the Preliminary Examination provided for students of music in any two of the following languages—Greek, Latin, French, German, Italian; or, by "Decree" passed in Convocation on October 27, 1891, either a Higher Certificate from the Delegates of the Examination of Schools, if received before the beginning of Michaelmas Term, 1891; or, evidence that he has satisfied the Delegates of Oxford Local Examinations, as a senior candidate, before the beginning of Michaelmas Term, 1891, in English, in Mathematics, in Latin, and in either Greek, French, German, or Italian. Candidates who are not already members of the University must matriculate (and the matriculation paper of all Candidates be exhibited to the clerk of the schools) before the examination commences. Subjects of examination: Harmony and counterpoint, in not more than four parts.

THE following were the successful candidates at the recent College of Organists' Examination:—W. E. Belcher, M.A., Kingston-on-Thames; J. E. Borland, Marylebone; H. B. Collins, West Kensington; A. V. Dale, Rochester; J. E. Greenhalgh, Bolton; B. W. Hartley, Bradford; C. Hunter, Huntingdon; R. Knight, Oldham; W. A. Macduff, Brighton; A. Paterson, Tenbury; H. C. Perrin, Mus. Bac., Lowestoft; A. C. Praeger, Bristol; A. J. Silver, Ealing; H. J. Timothy, Chester; and T. Webb, Newbury. The Examiners were Prof. J. F. Bridge, Messrs. A. J. Eyre, C. J. Frost, G. M. Garrett, W. S. Hoyte, C. Warwick Jordan, Haydn Keeton, H. W. Little, C. Harford Lloyd, G. C. Martin, Walter Parratt, and W. G. Wood. The diplomas for Fellows were distributed by Mr. J. Higgs and the certificates for Associates were presented by Mr. W. H. Cummings.

ON the 2nd ult. the "Brighton Musical Fraternity" gave their Annual Dinner at the Royal Pavilion. The Chair was taken by the President (Mr. W. Kuhe), and Sir George Grove was present as a guest. A delightful evening was spent, the humorous *menu*, written by Dr. F. J. Sawyer, being responsible for much merriment. Sir George Grove, in a graceful speech, warmly congratulated the Society on their Hon. Secretary, Mr. Franz Groenings, and spoke of the splendid manner in which that gentleman had fought the Performing Rights Question, adding that he hoped steps would be taken to repay him for the trouble and expense he had incurred. It is pleasant to know that Mr. Oliver Hawkes, 28, Leicester Square, is acting as Hon. Treasurer to a fund for this purpose, to which several leading music publishers have already contributed.

THE annual Burns' Birthday Commemoration Concert took place at St. James's Hall on Saturday, the 23rd ult., when the familiar songs expected on such an occasion were creditably rendered by the Misses Effie Clements, Florence Monteith, and Helen Meason; Mmes. Belle Cole and Adelaide Mullen; Messrs. Ben Davies, Henry Beaumont, and Walter Clifford, and the Meister Glee Singers. Madame Mary Cummings and Mr. Howard Reynolds, the cornet player, were absent through indisposition. Particulars of a Concert of this description are altogether unnecessary, more particularly as the programme was nearly doubled by encores; but it may be mentioned as a significant circumstance, that the prevailing depression considerably affected the attendance at this ordinarily prosperous venture.

UNDER the direction of Mr. T. Wallace Plant, acting in conjunction with Madame Slummvoll, of local fame, the

first of a series of three Ballad Concerts was given on the 5th ult. at the Parish Hall, South Acton, the most important item of the programme being Dibdin's Ballad Opera, with Mr. Herbert Sims Reeves as *Tom Tug*. Miss Edith Blomfield, though suffering from a cold, was a delightful *Wilhelmina*. The other parts were capably filled, and the piece, as a whole, more than usually well mounted. As accompanist, Mr. Archie Horsey rendered efficient aid. The profits of the Concert were to be devoted to the liquidation of the debt existing on the pretty little Parish Hall, which has proved such an important factor in the production of good music in the district.

ON the 7th ult. a special Service was held at Christ Church, Brondesbury, when the first part of "The Messiah" and the "Hallelujah" and "Amen" Choruses were given by an augmented choir, the solos being taken by Masters Brimblecombe and Breedon (soprano), Cooper and Rush (alto), and Mr. A. Johnson (baritone), all members of the regular choir. The rendering of the choruses was especially good. Mr. F. Leeds, the Organist and Choirmaster, played the organ and sang "Comfort ye" and "Every valley," being accompanied by Dr. J. A. Smith. The service commenced with a short address from the Rector (Rev. C. Dale Williams). There was a fair attendance, and a collection was made for the Choir Fund.

ON Sunday evening, the 3rd ult., a special Service of Song was held at St. Alban's, Streatham Park. After a hymn and shortened form of Service, the first and second parts of Bach's "Christmas" Oratorio were performed by the choir, which had been augmented to fifty voices for the occasion. The difficult opening chorus, "Christians, be joyful," was sung with great accuracy and finish. The performance generally did great credit to the Organist and Choirmaster, Mr. Charles Lawrence. The recitatives and airs were undertaken by Miss Wallon (soprano), Mrs. Turney (contralto), Mr. H. Lewis Thomas (tenor), and Mr. F. Massey (bass).

MR. ARTHUR HERVEY has been appointed musical critic of the *Morning Post* in succession to the late Mr. W. A. Barrett. Our contemporary is to be congratulated; Mr. Hervey is a cultured gentleman, a thoughtful writer, and an excellent musician. He is best known, perhaps, as a composer, his charming songs having long ago won their way to popularity. He studied harmony in England with Mr. Berthold Tours, and afterwards took lessons in Germany. A Dramatic Overture from his pen, played at one of the Albeniz Concerts last winter, has been accepted by Mr. Manns for performance at the Crystal Palace. Mr. Hervey is also musical critic of *Vanity Fair*.

AMONG the concert postponements occasioned by the lamented death of the Duke of Clarence were those of the London Symphony and Royal Choral Society. The former (at which Mr. Henschel's Suite written for Shakespeare's "Hamlet" was to be performed in public for the first time) was deferred to the 26th ult., and the latter ("The Golden Legend") to the 27th, both too late for notice in our present issue. The performance of Professor Stanford's "Eden" at the Hampstead Conservatoire, with Miss Anna Williams, Miss Margaret Hoare, and Messrs. Iver McKay, Henschel, and Brereton as soloists, announced for the 8th inst., is postponed till the 22nd.

MR. WILLIAM CARTER'S Burns' Anniversary Concert at the Royal Albert Hall on Monday, the 25th ult., did not differ in character from those of preceding years. Vocal solos, mostly belonging to "Caledonia, stern and wild," were interspersed by part-songs for Mr. Carter's choir, violin pieces, selections of Scottish melodies played by the band of the Scots Guards, and by the marching of over a dozen pipers through the building. The principals were the Misses Macintyre and Rose Williams, Mmes. Giulia Valda and Belle Cole, and Messrs. Iver McKay, Dalgety Henderson, and Norman Salmond. The attendance afforded evidence of the sorrow occasioned by recent events.

THE competition for the Macfarren Scholarship at the Royal Academy of Music took place on the 13th ult. The Examiners were Messrs. F. H. Cowen, A. Randegger, and H. C. Banister (Chairman). There were four candidates, and the Scholarship was awarded to Llewela Dalglish. The competition for the Thalberg Scholarship took place

on the same day. The Examiners were Messrs. H. R. Evers, Fritz Hartvigson, T. A. Matthay, W. H. Thomas, and F. Corder (Chairman). There were five candidates, and the Scholarship was awarded to Stanislaus Szczepanowski. The Examiners highly commended Percy Harmon.

On the 20th ult. the choir of St. Margaret Patten, Road Lane, gave a performance of Mendelssohn's "St. Paul" in Limehouse Church. There was a large congregation. The soloists were Masters Pattle and Williams, and Messrs. Darkin, Heathcote, and Adams. Mr. Horace Buttery, Organist and Director of the Choir of St. Margaret Patten, skilfully accompanied on the organ. The Rector, Rev. F. Thickness, intoned the service. Limehouse Church was built in 1730, the architect being a pupil of the great Wren. It is almost unique as regards design, and having recently been restored is worthy of a visit from lovers of church architecture.

At his afternoon performances of pianoforte music, given at the Portman Rooms during the past month, Mr. Aguilar played an arrangement for two pianofortes of his setting of the first Psalm, "Blessed is the man that walketh not in the counsel of the ungodly," as well as of his Symphony in C. In the Psalm the second pianoforte part was entrusted to Miss Peacock and in the Symphony to Mrs. D'Ifanger, both clever pupils of the veteran musician. The audience evinced their appreciation of each work by hearty applause.

A SERIES of high-class Concerts is being given at Hawkstone Hall, Westminster, by the Choral Society of the Rev. Newman Hall's Church (Christ Church). On the 28th ult. a capital performance of "The Messiah" was given before a large and appreciative audience. The soloists were Mr. Maskell Hardy, Mr. W. P. Richards, Miss Louise Lancaster, and Miss Edith Luke. Mr. J. R. Griffiths conducted, and the accompaniments were played by Mr. Avery and Mr. F. N. Abernethy on a pianoforte and harmonium.

An evening Concert, in aid of the building fund of the Royal Free Hospital, was given at the Princes' Hall on Monday, the 25th ult., under the direction of Madame Agnes Larkcom. The cause was a good one, and we are glad to say it was well supported; the hall was crowded, and the fund will benefit to the extent of £70 or £80. Besides Madame A. Larkcom, there were Mesdames Helen d'Alton and Clara Samuelli, Mr. Franklin Clive, &c. Mr. F. Upton gave some amusing recitations. Miss Mary Carmichael and Miss Florence Philips were the Conductors.

MENDELSSOHN'S Oratorio "St. Paul" was given at St. John the Evangelist's, Waterloo Road, on Sunday afternoon, the 17th ult., with Master Willoughby, Messrs. Pinnegar, J. Gostick, and Fred. Winton as soloists, Messrs. S. S. Martyn and Henry J. B. Dart officiating respectively as Conductor and Organist. The performance was preceded by Chopin's Funeral March, in memory of the death of the Duke of Clarence. A series of Organ Recitals on Monday evenings commenced on the 18th ult.

MR. G. H. WILSON, the well-known musical critic of the Boston (U.S.) *Traveller*, has been appointed Chief of the Bureau of Music and Drama at the "World's Fair," Chicago, 1893. The appointment is undoubtedly a good one, since Mr. Wilson's sympathies are wide. He is neither a fossil nor a mushroom, and the works which receive his support will do so not because they are old or new, but because they are good.

THE Musical Artists' Society (Mr. Alfred Gilbert, Hon. Sec.) will give Concerts at Princes' Hall, on Mondays, April 4, May 2 and 30, and on June 27. Mr. Alfred Gilbert will give a Concert to which also the members will be admitted. The Council have very wisely determined to exercise their privilege of selecting what works shall be performed at the Concerts, instead of attempting to give everything sent in by members.

At St. Peter's, Eaton Square, an excellent performance of "The Messiah" was given under the direction of the talented Organist of the Church, Mr. W. de Manby Sergison. Master Wood, Mr. Percy Coward, Mr. Harper

Kearton, and Mr. C. Ackerman were the soloists, and Mr. George Bennett the organist. There was a full orchestra and chorus, and the performance was greatly appreciated.

MR. F. C. BOYES, Organist and Choirmaster of St. Giles-in-the-Fields, gave an Organ Recital at St. Barnabas, Kentish Town, on Saturday, the 16th ult., and the programme included selections from Handel, Batiste, Cappocci, and Spinney. A number of Christmas carols were effectively rendered by some members of the choir of St. Giles-in-the-Fields.

It is pretty generally known that the bones of William Shield, the composer, rest in the South Cloister, Westminster Abbey, next to those of Clementi, and of Haydn's patron and friend Salomon. On the 25th ult., the sixty-third anniversary of Shield's death, a memorial slab in black marble was placed over his grave, and Dr. Bridge afterwards played an "Elegy" of Shield's on the organ.

A CONCERT was given on the 18th ult. at St. Augustine's Hall, Honor Oak, by the Honor Oak Choral Society, under the conductorship of Mr. E. Vinen. The works selected were Mozart's "Figaro" Overture, Gade's "Erl-King's Daughter," Largo by Swinford, and Mr. Vinen's new Cantata, "The Legend of the Faithful Soul," all of which went well under his able guidance. The hall was filled.

MR. DYFED LEWIS has been appointed to the conductorship of the United Choir which will sing at the Welsh Festival to be held at St. Paul's Cathedral on St. David's Eve, and Mr. D. J. Thomas (Organist of Hanover Church and Welsh Organist at All Saints', Margaret Street) has been appointed Organist for the Festival.

THE Bonavia Hunt Musical History Prize, offered by the Academical Board of Trinity College, London, has been awarded to the Rev. Atherton Knowles, Curate of Bromley. The adjudicator was Dr. A. H. Mann, and the subject of the essay "The Development of Anglican Service Music from Tallis to Sebastian Wesley."

AT Trinity College, London, the Maybrick Prize of five guineas for ballad singing has been awarded to Beatrice May Pinney; the Pianoforte Accompaniment Prize of five guineas to Marion Clapton; and the Silver Medal for singing to Bertha Acworth. The examiners were Professor Gordon Saunders and Mr. Harvey Löhr.

AMONG the pictures at the Royal Academy Winter Exhibition is a large "Portrait Group" representing Burkhardt Tschudi, founder of the firm of John Broadwood & Sons, tuning a grand pianoforte, with his wife and two sons beside him. The artist is unknown, but his work testifies to ability and a keen perception of character.

A PERFORMANCE of "The Messiah" was given on Tuesday, the 12th ult., by the Kyrle Choir, under the direction of Mr. Docker, at the Wesleyan Church, New North Road. Miss Aubrey, Miss Robinson, Mr. John Probert, and Mr. James Blackney were the soloists.

WE learn that Messrs. Peter Conacher and Co., of Huddersfield, have been entrusted with the construction of the new four-manual organ for the Guild Hall, Londonderry, the cost of which is to be £1,983. With one exception, this will be the largest organ in the North of Ireland.

A SOCIETY, the Orpheus, has just been formed for the weekly practice of high-class orchestral music, under the direction of Mr. Charles Griffiths. The meetings take place at Onslow Hall, Neville Street, on Tuesdays, at 7.30 p.m.

THOMAS ELY and Charles Stanley Parkinson have passed the examination for the Degree of Bachelor of Music at the London University. The examiners were Dr. J. F. Bridge and Dr. C. Hubert Parry.

SIR JOHN STAINER has been appointed Examiner in Music to the Society of Arts, and Mr. W. G. McNaught, Assistant-Examiner.

WE hear that Emeritus Professor Sir Herbert Oakeley, who is passing the winter in Italy, has recently been honoured with the Jubilee Medal.

A NEW Choral Society, the Arcadian, has been formed at Hammersmith, under the direction of Mr. Berthold Tours, jun.

REVIEWS.

The Letters of a Leipzig Cantor: Being the Letters of Moritz Hauptmann to Franz Hauser, Ludwig Spohr, and other Musicians. Edited by Prof. Dr. Alfred Schöne and Ferdinand Hiller. Translated and arranged by A. D. Coleridge.

[Novello, Ewer and Co.; Richard Bentley and Co.]

MORITZ HAUPTMANN, the famous theorist and teacher, has a special claim on the attention of English readers, if only for the fact that so many of our principal musicians were trained under him—Messrs. Otto Goldschmidt, J. F. Barnett, Walter Bache, Frederic Clay, F. H. Cowen, and Sir Arthur Sullivan amongst the number. Still, to the outside reader Hauptmann is little more than a name, while by the student he is only connected with some excessively abstruse speculations on Harmony and Metre. These two volumes reveal the philosopher in undress, so to speak, and in this new light Moritz Hauptmann is likely to make many friends. For to begin with, the transparent honesty of the man emerges in every line of these letters. Then, again, although his talk is almost always of music, it is redeemed from shoppiness by abundant evidences of general culture. Hauptmann had no pretensions to be regarded as a master of style. On the contrary, it was a source of regret to him that he could not write with sufficient lucidity to be thoroughly understood even by a select audience. But none the less he was a man of a thoroughly cultivated mind, who read widely and remembered what was worth remembering. These letters show, for example, that he knew Shakespeare a great deal better than nine Englishmen out of ten, while, though a thorough German, he had a perfect appreciation of the incomparable grace of the French prose style. When we add to honesty and literary feeling (not always to be found in a musician) the further qualities of generous enthusiasm, singular modesty, shrewdness, and a keen sense of humour, some notion of the attractiveness of these pages may be arrived at. Perhaps their greatest charm consists in the aphorisms or reflections in which the writer sums up his views of a school of music, an opera, or a composer. These are often exceedingly luminous. Here, for example, is a remark on the value of contrast which concert-givers might well take to heart: "It is bad for the public to hear nothing but No. 1. It spoils their critical sense. Where there is nothing but the best, the best no longer exists. If every day were Sunday, what would become of the Sabbath? Nature does not arrange all her highest peaks in a row." Here again is a shrewd saying: "Bach and Handel are not classics because they are old; they have grown old because they are classical." Sometimes his thoughts take the form of a fantastic simile, as when he says: "The phenomena of this modern Romantic Music, or whatever they call it, suggests the vegetable kingdom. Schumann's construction is that of a tree—a branch more or less and what does it matter? Mozart's is that of the human body: you cannot add an arm or a leg." Here, on another page, is a really poetic image: "The spirit of youth in Music is like a drop of dew in amber, no time can harden it." What could be better, again, than the admirably just description of the early English madrigals? "Considering its date, I have scarcely ever met with music which had so little of the date about it." Berlioz, of whom Hauptmann conceived a very sound estimate, is amusingly hit off as follows: "I think him most at his ease and much more charming when the devil is loose; when he means to be charming, he fails."

Hauptmann was unquestionably a man of strong likes and dislikes, but when one considers the nature of his studies and the tendency which they inevitably must have fostered in him to set an excessive store by form, the breadth and liberality of his criticism are truly remarkable. Take, for example, his appreciation of Ferdinand David, which shows how utterly un-Capellmeister-like was Hauptmann's attitude: "David lacks depth," he says, "but he has a graceful transparent way of writing music, and it is refreshing, nowadays, to hear anything spontaneous which has not been crammed and screwed up to the right point." There is, in fact, hardly a single composer with regard to whose merits Hauptmann was not right

more or less, with the sole exception of Wagner. Here he could only admit that Wagner was exceedingly clever, and in writing to Spohr—for whom he had a lively admiration, and who himself admired Wagner greatly—failed not to express his dissatisfaction or repulsion in the most vigorous terms. He found the "Tannhäuser" Overture "utterly hateful, inconceivably clumsy, long, and tiresome," and expressed his complete distrust of a composer "who is the author of his own libretto. It's a clumsy comparison; but it seems to me it is as if a man were to marry himself."

We have alluded to Hauptmann's sense of humour, and may be pardoned for giving a couple of examples. He dearly loved a good story, and so, in juxtaposition with the most serious or philosophical remarks, we come across passages like the following: "I should like to hear how Moritz is getting on at Düsseldorf, where I am told they are still in want of singers. That's an old story. As long as they have a good ophicleide, never mind the rest! Do you remember what the comic man in a farce said to the Director when the *impresario* was at his wits' end because all his singers were down with illness? 'Let's give the "Prophet"; I've an old pair of skates at home—never mind the rest!'" In another place he falls foul of a singing master, who had written to him to say that "No one ought to be a singing master in a public institution unless he teaches from some standard book of authority, or unless he has worked out some system of his own which has met with the approbation of those who know." Now Hauptmann was no pedant, and his comment is marked by a fine irony: "Why, at this rate, Socrates would have to write Plato and Aristotle, or Christ a gospel, before they were qualified to act as public teachers! I like the answer made by Kant's servant to a painter who was staying in the house to paint the philosopher's portrait. Complaining of *cummi* one evening, he asked for a book. Answer: 'We have no books. When we want them, we write them ourselves.'" Hauptmann was fond of driving home his meaning by some quaint story of this sort. In another letter he bids Hauser go to hear "Tannhäuser" two or three times, and listen to it the first time *without prejudice*. "I am afraid," he adds, "by the second night this will have become impossible. How many hard-boiled eggs can a fasting-man eat? Answer: One; for by the time he eats the second, he is a fasting-man no longer."

In fine, whether one agrees with Hauptmann or not, one cannot help being attracted by the personality revealed in these letters. There is not a trace of priggishness in them from cover to cover, and we are sincerely indebted to Mr. Coleridge for introducing them to the English reader in a version which is invariably readable, and often exceedingly racy.

Twelve New Songs by British Composers. Edited by Harold Boulton.

[The Leadenhall Press. Novello, Ewer and Co.]

In his preface to this handsomely printed quarto volume, the editor speaks of the blighting influence of Puritanism on music in this country, and the equally malign results accruing from the devotion to foreign art which set in after the Restoration. He is slightly incorrect in stating that in Elizabeth's time the "glee" was cultivated by all persons of education, for this form of music was essentially of later date. Neither is it accurate to say that the "royal line of German giants" began with Haydn. Everyone will agree, however, that England is now seriously endeavouring to recover the prestige it once held as a musical nation, and it was a happy thought to bring together a series of lyrics by our most talented composers, to show in a compact form what we are capable of in, at any rate, one branch of an industry. The composers selected are Messrs. Barnby, Cellier, Corder, Cowen, Harford Lloyd, MacCunn, Mackenzie, Parry, Somervell, Stanford, Goring Thomas, and Charles Wood—a goodly list, and, but for the absence of the name of Sullivan, thoroughly representative. It will be noted that the songs are printed in the alphabetical order of their composers' names, this plan being adopted in order to avoid invidious distinctions. Mr. Boulton has supplied the verses, which are mainly sentimental; in one or two instances, humorous; and in all, fanciful, elegant, and eminently singable. The songs vary considerably in point

of structure and elaboration, and, of course, the idiosyncracies of their authors are frequently displayed. The aim has evidently been, in all instances, to write something superior to the trashy shop ballads which, for too long a period, were regarded as the best that we could produce in the way of song writing, and the result is a series of which no musical people need feel ashamed. It would occupy too much space to describe each composition separately, and we shall not make any odious comparisons, but to vocalists of every sort we commend the volume as in the highest degree worthy their attention. Its attractiveness is enhanced by a frontispiece in Mr. Frank Dicksee's best manner, representing a young girl playing a two-manual harpsichord.

Novello's Parish Choir Book, Nos. 76-85.

[Novello, Ewer and Co.]

THE standard of excellence maintained hitherto in this useful publication shows no falling off in the ten numbers recently issued. The simple harmonies to the Apostles' Creed, monotoned on F, by W. Staton (No. 76), will prove useful to organists who do not possess the gift of extemporisation. No. 77 consists of an extremely unpretentious setting in chant form of the Magnificat and Nunc dimittis from the accomplished pen of Mr. C. Lee Williams. The version of the same Canticles by G. J. Bennett (No. 78) was composed for the Sunday evening choir at St. Paul's Cathedral, and, though not in chant form, is based on one theme, constantly repeated, with varying harmonies. No. 79, Magnificat and Nunc dimittis in E flat, by the Rev. A. W. Hamilton Gell, is more elaborate than any of the foregoing though written in ordinary four-part harmony. The composer indulges in startling transitions of key and his service is decidedly modern in character. More settings of the evening Canticles have to be noted. Mr. Charles Wood's version in E flat (No. 80) is flowing and melodious and alternately in unison and four-part harmony. Mr. Charles Macpherson's in F is described as in irregular chant form, but there is little to distinguish it from an ordinary plain service, and within its modest scope it is noteworthy for musicianly feeling and general effectiveness. Another setting in E flat by the same composer (No. 82) is distinguished by similar qualities, but is, on the whole, lighter in style, being throughout in triple measure. No. 83 is a Te Deum, by Arthur W. Marchant, in E flat, quiet in tone and written in the old-fashioned *alla breve* measure. No. 84, Benedictus, in the same key and by the same composer, is similar in character, and, of course, is intended as a companion to the previous number. The last of the series, a Benedicite by W. G. Wood, is in one respect somewhat peculiar. The composer gives us four double chants, the first in D, the second in G, and the third and fourth in C. These are in three-two measure, and are all pleasing, especially the second, which is very melodious. The Gloria Patri, in which duple measure is used, is also effective.

Novello's Octavo Anthems, Nos. 359-371.

[Novello, Ewer and Co.]

THE first six of these Anthems are from the pen of Frederick Brandeis, and are entitled "Hymn Anthems"—that is to say, something between a congregational hymn and a composition intended for choir only. They are sweet and flowing, and it is easy to imagine that in places where congregational singing is encouraged and cultured they might be rendered with heartiness by the entire band of worshippers. No. 365, "Sing, O Daughter of Zion," by Dr. William Rea, is a vigorous full Anthem for four voices, with some vigorous *fugato* passages. No. 366, "Ho! everyone that thirsteth," by J. Maude Crament, is intended for mission services, and is studiously simple, the composer seldom even glancing beyond relative keys. In its unpretentious way, however, it is to be commended. No. 367, "The Lord is King," by H. J. King, opens in the style of a military march, but subsequently becomes more church-like, though throughout the writing is free and unconventional. A tenor soloist is required. No. 368, "Christ is risen," by J. Maude Crament, is of course an Easter Anthem, solid and devotional rather than brilliant. No. 369, "Sing, O Heavens," by T. Tallis Trimnell,

begins and ends with broad dignified choruses, between which is a brief but expressive tenor solo. No. 370, another Easter Anthem, "Christ, the Lord, is risen to-day," by Rev. E. V. Hall, is melodious but hymn-like in its simplicity, and may easily be learned alike by choir and congregation. No. 371, "I will set his dominion," by Horatio W. Parker, is for Christmas or general use. It is modern in feeling and is written with much boldness and freedom of style, as an instance of which it may be noted that the first and last chorus in A flat are separated by a "verse" or quartet in G.

Highland Ballad for Violin (Op. 47, No. 1); *Two Pieces for Violin* (Op. 47, No. 2). By A. C. Mackenzie.

[Novello, Ewer and Co.]

FOLLOWING up the striking success he achieved with his "Pibroch," Dr. Mackenzie has now given us another composition, avowedly Scottish in character, and almost of equal importance in length and general significance. The Highland Ballad is an extended piece commencing and closing in D, *Lento*, 4-4 measure, but with the major portion in 3-4 time, *Andantino espressivo*. Alternately tender and passionate, the music is throughout strikingly unconventional, the characteristic turns in the melody being associated with modern and frequently beautiful harmonic progressions. Though not strictly in sonata or concerto form, the Ballad is symmetrical, and it need scarcely be added that the solo part shows consummate knowledge of the *technique* of the violin. The two pieces are entitled respectively Barcarolla and Villanella, the first in G minor and the second in G major. They are both equally remarkable for freshness in phraseology and what may be termed breezy unconventionality, united, of course, to perfect musicianship. The Villanella is irresistibly catching and is certain to become a favourite piece in the repertory of violinists. It should be added that the pianoforte part in Dr. Mackenzie's compositions is not merely an accompaniment, but is intrinsically interesting, being full of musicianly touches.

Novello's Short Anthems, Nos. 38 and 39.

[Novello, Ewer and Co.]

The first of these, "God so loved the world," by Matthew Kingston, is described as being "for Trinity season, or for general use." It is an extremely pleasing and expressive little composition in one symmetrical movement, three-two measure. The succeeding Anthem, "O ye that love the Lord," by J. W. Elliott, is equally simple and almost equally attractive. The unusual cadence at the climax is very effective.

FOREIGN NOTES.

THE number of operatic works produced at the Royal Opera of Berlin during the past year amounted to forty-nine. As regards the number of performances accorded to individual composers, Wagner was, of course, *facile princeps* with seventy representations of nine works; Mascagni coming in second with thirty-three performances of the one work by which he has so rapidly gained popularity; C. M. von Weber being third with twenty-eight performances, including twenty-two devoted to his otherwise rarely-heard "Oberon."

Tschaikowsky's opera "Eugène Onégin" was announced to be performed, for the first time in Germany, last month at the Hamburg Stadt-Theater.

A series of "model performances" of opera, ranging from Gluck to Wagner, is to be given from July to September next, at the Coburg Court Theatre, under the auspices of the art-loving Duke Ernest, and under the direction of Professor Julius Hey.

Baron Franchetti's opera "Asrael" was performed last month, for the first time at Munich, where, however, it met with but moderate success. The work was also produced last month at Dresden, Gotha, and at Prague.

Anton Rubinstein, who but rarely plays in public now, will give a Concert this month at Berlin, in the course of which he will play his own Pianoforte Concerto in E flat major. The proceeds are to be devoted to charitable purposes.

The two hundredth performance of Bizet's evergreen "Carmen" was recorded on the 2nd ult. at the Berlin Opera, the work having been first produced here not quite twelve years ago. This is the highest number of performances, within the space of time indicated, ever accorded to any operatic work, of either native or foreign origin, at this institution.

Professor Carl Schroeder, Capellmeister at Sondershausen, has completed an opera in three acts, entitled "Aspasia," the libretto by Herr Bittong, which is to be shortly brought out both at Sondershausen and at Hamburg.

Johann Strauss's first venture in grand opera, "Ritter Pazman," was at length produced last month at the Imperial Opera of Vienna, under the direction of Herr Jahn. The work, although most sumptuously put on the stage, met, however, with scarcely more than a *succès d'estime*, the portions in it which attracted the most genuine applause being just those where the appropriate introduction of dance rhythms afforded the composer an opportunity for the display of his special talent.

A Japanese theatre, for theatrical and musical performances, is to form part of the forthcoming Exhibition at Vienna.

According to the *Hamburger Correspondent* Dr. Hans von Bülow will resign his conductorship of the Berlin Philharmonic Concerts at the end of the present season, and will probably be succeeded by Dr. Hans Richter, with whom negotiations are already in progress.

A most important sale of autographs of musicians is announced to take place at Berlin (L. Liepmannssohn) on the 15th inst., the numbers including a complete Mass in B flat by Joseph Haydn; three hitherto unpublished letters written by Mozart to his wife, dated 1790 and 1791; several letters and original papers from the pen of Richard Wagner, as well as letters by Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Berlioz, and many others.

An interesting revival took place on the 17th ult., at the Darmstadt Hof-Theater, in the performance of the opera "Tannhäuser," by C. A. Mangold, the late highly-gifted Darmstadt musical director. The work had been composed simultaneously with Wagner's opera of the same name, and was performed a year after the first performance of the latter—viz., in 1846, at Darmstadt, where it was well received, being, however, soon after overshadowed by the superior attractions of Wagner's work.

At a recent Concert of the Musikalische Akademie, of Munich, the programme included two novelties by young resident musicians—viz., a "Schauspiel Ouverture," by A. Sandberger, and a symphonic movement, entitled "Sonnenuntergang," by A. Gorter, both of which were received with much favour by the audience, and are also spoken of in laudatory terms in the leading press organs.

Frau Amalie Joachim will start upon a Concert tour in the United States next month, when the gifted singer proposes to repeat the highly interesting interpretations illustrative of the development of the German Lied which have attracted so much attention recently in German Concert-rooms.

Herr Felix Draeseke, of Dresden, and Dr. Richard Pohl, of Baden-Baden, two well-known German musicians, have just been the recipients of complimentary grants of 1,000 and 500 marks respectively from the Beethoven Fund of the Allgemeine Deutsche Musik-verein, as an acknowledgment of the services rendered by them to the cause of the Society. Herr Draeseke has also lately been created a doctor *honoris causa* by the philosophical faculty of the Leipzig University, and is now engaged upon the composition of an "Akademische Festouverture" in acknowledgment of the distinction conferred upon him.

A symphonic poem, suggested by Grillparzer's tragedy "Des Meeres und der Liebe Wellen," was recently performed for the first time, with considerable success, at Gera. The composer of the work is Herr Carl Kleemann, Capellmeister at the Hof-Theater of that town.

This year's Musical Festival of the Lower Rhine is to take place in Whitsun Week, at Cologne. The proceedings on that occasion will include, as a special feature, the performance of a number of representative works indicative of the development of the art since Beethoven, and irrespective of the nationality of their composers.

A most successful performance took place recently, at

Königsberg, of Richard Strauss's new symphonic poem entitled "Tod und Verklärung."

The Oratorien-verein of Augsburg, under the excellent conductorship of Dr. Schletterer, has just celebrated, with a performance of "The Messiah," the twenty-fifth anniversary of its foundation.

Another youthful pianist has recently made his *début* with sensational success in Viennese concert-rooms. His name is Raoul Koczalki, he is seven years of age, and his *répertoire* includes Bach, Schumann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

Mozart's early operatic works, "La finta giardiniera" and "Bastien und Bastienne," concluding the cycle of the master's operas recently produced at the Vienna Hof-Theater, have proved their scarcely diminished vitality by being received with unexpectedly hearty applause by the Viennese public.

Frau Ingeborg von Bronsart's opera "Hiarne," successfully brought out last year at the Berlin Royal Opera, was announced to be produced also at the Royal Opera, Hanover, on the 31st ult., with Madame Brandt and Herr Gräuning in the principal parts.

A new three-act opera, "Königin Bertha," was to be brought out, as the first novelty of the season, on the 24th ult., at the Kroll'sche Theater, under the auspices of the Berlin Gesellschaft der Opern-Freunde. The composer is Herr Otto Kurth, musical director at Lüneburg.

In connection with the recent Mozart Centenary an interesting *brochure* is about to be published at Prague, dealing with the master's stay at that capital during the period of the first performance of "Don Giovanni." The author of the little volume, which is said to be founded upon newly discovered original documents, is the Bohemian composer, the Baron Rodolphe Prochazka.

M. Bertrand, the new director of the Paris Grand Opéra, inaugurated his managerial duties at that national institution with a performance, on the 1st ult., of Gounod's operatic masterpiece "Faust." Two new ballets are to be produced here at an early date—viz., "Malatesta," by M. Gaillard, with music by M. Vidal, and M. Wormser's "Don Quixote." The first operatic novelty, which it is hoped will be ready for performance during this month, is "Salambo," by M. Reyer, the composer of "Sigurd," and, in April, M. Massenet's "Hérodiade" is to be given for the first time at the Grand Opéra, with Madame Melba and M. Lassalle in the leading parts. "Lohengrin" is to keep its place on the bills, and is to suffer no cutting or alteration. Among other works to be revived or performed here for the first time during the current year are Saint-Saëns's "Samson et Dalila," Glinka's "La vie pour le Czar," Boïto's "Mefistofele," Gluck's "Armide," and Wagner's "Die Meistersinger." Thus it would appear that if only one half of these schemes are destined to be realised by the new manager, his activity on behalf of the art will compare most favourably with that displayed by his predecessors.

M. Massenet is said to be engaged upon the score of a new opera entitled "Amy Robsart," the libretto being founded upon Sir Walter Scott's novel "Kenilworth."

Bach's "Christmas" Oratorio was performed, for the first time in France, by the Paris "Société des grandes auditions musicales," on the 22nd ult., at the Théâtre du Vaudeville, under the direction of M. Gabriel Marié.

M. Massenet has completed the orchestration of the opera "Kassya," left in an uncompleted state by the late Léo Delibes, and the work is to be brought out in the autumn at the Paris Opéra Comique.

M. Bourgault-Ducoudray's opera "Thamara" was produced on December 27 at the Paris Grand Opéra, this being the last managerial effort of the retiring director, Mlle. Domenech and M. Engel sang the principal parts. The novelty was well received and has been favourably noticed by the press.

Verdi and Arrigo Boito are both suffering from the prevailing epidemic, the latter being attacked somewhat severely; the former, it is said, only slightly, and his advanced age notwithstanding, his condition creates no alarm. Verdi, who is staying at Genoa, is in his seventy-ninth year.

A committee, including M. Ambroise Thomas, M. Massenet, and other influential French musicians, has just

been formed in Paris for the purpose of raising subscriptions for a monument to be erected over the grave of the late Henry Litolfi, at the cemetery of Colombes.

A new three-act opera, entitled "Celeste," the libretto founded upon M. Marengo's novel of the same title, was brought out last month at the National Theatre of Bucharest, where it met with a very good reception. The composer, M. Francesco Septirino, received a decoration on the occasion in question from the King of Roumania, as an encouragement to the national art.

A season of Italian Opera was inaugurated last month at St. Petersburg with "La Favorita," Madame Orsini and MM. Masini and Lombardi in the principal parts. Donizetti's opera was succeeded by Verdi's "Aida," with Mdlle. Libia Drog and the tenor, Ravelli, as the leading executants.

A new operetta, entitled "Susinette," by a lady composer, Signora Teresa Fuidi, has just met with a most complete success at the La Fenice Theatre, of Naples.

As a sign of the increasing interest which has sprung up of late years in Italy as regards the music of the countrymen of Beethoven and Wagner, it may be noticed that our Milan contemporary *La Perseveranza* has opened, with the new year, a permanent column, under the able editorship of Signor Eugenio Pirani, devoted entirely to the musical activity of the Fatherland and headed "La Germania Musicale."

Wagner's "Die Walküre" met with a most favourable reception on its first performance last month at Turin, and the same composer's "Lohengrin" has just been most enthusiastically received at Ferrara.

It is stated in Italian journals that a collection, which promises to be highly interesting, of Rossini's letters is being prepared for publication, and that search is being made for that purpose, under the auspices of the Italian Government, both in the French capital, where the composer of "Guillaume Tell" resided for so many years, and elsewhere.

The house at Pesaro where Gioacchino Rossini first saw the light on February 29, 1792, is to be purchased and kept in good preservation by the municipality of that town.

Some interesting and successful revivals have just taken place at the Teatro Nazionale, of Rome, under the zealous management of Signor Cavori—viz., of Pergolesi's "La Serva Padrona," Cimarosa's "Il Matrimonio Segreto," and Paisiello's "La Scuffiara Raggratice." The performances had been most carefully rehearsed, under the conductorship of Signor Sebastiani.

Verdi's once popular opera "I due Foscari" was revived last month with great success at Siena, the performance being, moreover, described as an excellent one. The work was first performed at Rome in 1844.

An excellent first performance of Wagner's "Tannhäuser" took place on December 29 at the La Scala, of Milan, Herr Scheidemantel, of Dresden, singing the part of Wolfram. The work met with an enthusiastic reception.

Three Italian composers have consigned finished operas to Signor Sonzogno, the well-known music publisher. Umberto Giordano has written "Mala Vita," in three acts, the libretto taken from the drama of the same name by Signori di Giacomo and Cognetti. Francesco Cilea has written "La Tilda," also in three acts; and Ernesto Coon, who is of English parentage on his father's side, has finished an opera in two acts, with a prologue, entitled "Teresa Raquin," the subject taken from Zola's novel. It is believed that all three operas will be put on the stage directly. Another young Neapolitan composer, Signor Napoletano, a pupil of the Conservatoire, hopes to have his first work, the "Profeta Velato" (The Veiled Prophet), put on the San Carlo stage, should that Opera House be opened.

Verdi's "Aida" is drawing full houses just now (despite the prevailing financial depression) at the San Carlos Theatre, of Lisbon, where the work has been most carefully and elaborately remounted under the conductorship of Senhor José Tolosa.

Under the title of "Per la Walkiria di R. Wagner," a volume has just been published (Turin: Roux and Co.) containing a series of very interesting papers, which originally appeared in the *Gazzetta Letteraria*, of Turin, from the pen of Signor Giuseppe Depanis.

Two new zarzuelas have just been successfully brought out at Barcelona—viz., at the Eldorado, the one act "El Toque de Rancho," the music by SS. Marques and Sellares; and at the Tivoli, "Karravion," in two acts, with a lively libretto by Señor José Zaldwar, and some, it is said, very charming music by Señor Frederico Gassola.

A new Mass by Signor Luigi Mancinelli was recently performed, under his direction, at the Church of San Francisco, Madrid, when it met with the highest appreciation of connoisseurs.

At one of the recent Concerts of chamber music, instituted by the music publisher M. Belaiew, at St. Petersburg, two new string quartets, by representatives of the modern Russian School, MM. Skolow and Glazounow, obtained a first hearing, and were extremely well received.

CORRESPONDENCE.

THE "VICAR OF BRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following notes respecting the above song now under discussion may be of interest to some of your readers. The air which Dr. Mee discovered in a MS. dated 1752 has evidently been originally copied from a book in six volumes, published by Walsh in 1734, entitled "The British Musical Miscellany; or, the Delightful Grove." A reference to this book, Vol. I., p. 30, will show that it is note for note and in the same key as the air in Dr. Mee's MS. I do not think that it is the original air to which the "Vicar of Bray" was written, but I have no proof to the contrary. The air is undoubtedly "Bessy Bell and Mary Gray," for in the ballad opera of "The Mock Doctor," printed in 1732, by John Watts, the same air is printed under the old title, "Bessy Bell." This copy is not merely like it, but is *exactly* the same except in being set a note lower in pitch. The air in question was one to a ballad before Ramsay's time, now lost (my earliest copy of Ramsay's song is in a collection by him, printed for the author, 1721), and this tune was first printed in Henry Playford's "Original Scotch Tunes," 1700 and 1701. The tune printed by Playford is not *identical* with the one given in "The Mock Doctor," but sufficient similarity exists between them. It is found to be more similar in W. Thomson's "Orpheus Caledonius," 1725, folio, and in his octavo edition, 1733. Bremner's "Thirty Scots Songs," published in Edinburgh about 1745 (and reprinted many times afterwards, both in Edinburgh and London), has the tune as reprinted by Dr. Mee in last month's MUSICAL TIMES.

I think it is probable that Walsh, not knowing the tune (if it ever had one previously) to the "Vicar of Bray," set it to "Bessy Bell" in his "British Musical Miscellany," 1734; he afterwards republished it in his "Merry Musician; or, a Cure for the Spleen," 1735, Vol. II. The air to the "Vicar of Bray" now so familiar was originally a tune for a song called the "Country Garden," the words of which appear to be lost. The "Country Garden" had two settings, of which the "Vicar of Bray" version was the "new way," as witness the following from a Flute Tutor, by Daniel Wright, circa 1735-6:—

THE "COUNTRY GARDEN" (THE NEW WAY).

From "The Compleat Tutor for ye Flute," by Daniel Wright, 8vo, circa 1735.



As far as my researches have gone, I do not find the "Vicar of Bray" united to its now popular air before late

in the eighteenth century; not, I believe, prior to the song of the "Neglected Tar," by Edward Rushton, of Liverpool, which, set to a version of the same air, made it popular.

Respecting the words of the song, Chappell, quoting Nichols, tells us that the song "Vicar of Bray" was written by a soldier in George I.'s reign; I have now to claim another authorship for it. In a copy of a book published in Queen Anne's reign, called "Miscellaneous writings in verse and prose, both serious and comical . . . by Mr. Edward Ward, Vol. III., the second edition, with large additions and amendments. London, 1712." 8vo, at page 321 is the following poem in eighteen verses, some of which are here reproduced:—

THE RELIGIOUS TURNCOAT; OR, THE TRIMMING PARSON.

I lov'd no king in Forty-one,
When Prelacy went down,
A cloak and band I then put on
And preach'd against the Crown.

Chorus—A Turncoat is a cunning man,
That cant's to admiration,
And prays for any side to gain
The people's approbation.

When Charles return'd into the land
The English Crown's supporter,
I shifted off my cloak and band,
And then became a Courtier.

Chorus—A Turncoat, &c.

The King's religion I profess,
And found there was no harm in't;
I cog'd and flatter'd like the rest,
Till I had got preferment.

Chorus—A Turncoat, &c.

When Royal James began his reign,
And mass was us'd in common,
I shifted off my faith again,
And then became a Roman.

Chorus—A Turncoat, &c.

When William had possess'd the throne,
And cur'd the nation's grievance,
New principles I then put on,
And swore to him allegiance.

Chorus—A Turncoat, &c.

But when Queen Anne the throne posses't,
I then to save my bacon,
Turn'd High Church, thinking that was best,
But found myself mistaken.

Chorus—A Turncoat, &c.

Therefore, all you, both high and low,
Let me for once direct ye,
Serve no cause longer than you know
The party can protect you.

Chorus—A Turncoat, &c.

The "Vicar of Bray" is laid a generation later than the foregoing, but whoever was its author he has been indebted to Ward's song. Who Ned Ward was, and how he was pilloried by Pope in the "Dunciad," is out of the present question.

I have not sent copies of the airs I have referred to above, as I do not wish to take up valuable space, but can do so either privately or through your paper should it be desired.—I am, yours truly,

FRANK KIDSON.

128, Burley Road, Leeds.

P.S.—I also find Dr. Mee's version of the "Vicar of Bray" in an early engraved musical broadside, circa 1735-40, in my possession. It is entitled "The Vicar of Bray set for the German Flute." No publisher's or engraver's name is attached.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following facts regarding the air of "Bessy Bell and Mary Gray" may be of interest to Mr. Mee. In "Songs of Scotland," edited, with notes, by George Farquhar Graham in 1849—undoubtedly our best collection—the air occurs identical with that quoted by Mr. Mee from "Thirty Scots Songs," but in the key of F.

Graham, in his foot-note, says, "Mr. Stenhouse's note upon this song is as follows: 'The first stanza of this song is old, the rest of it was written by Ramsay. Thomson adapted Ramsay's improved song to the old air in his

"Orpheus Caledonius" in 1725, from whence it was copied into the first volume of Watts's "Musical Miscellany," printed in London in 1729. The tune also appears in Craig's Collection, in 1730, and in many others subsequent to that period. . . . Mr. Gay selected the tune of the "Bessy Bell and Mary Gray" for one of his songs in the "Beggars'" opera, beginning, "A curse attends that woman's love who always would be pleasing," acted at London in 1728." (The two young ladies thus commemorated died of the plague in the year 1645.)

The above extract proves that the origin of this melody must be sought for as a printed production a good quarter of a century earlier than the date ascribed to the flute melody first quoted by Mr. Mee; so that his surmise gains strength and probability—i.e., that the air of the "Bessy Bell and Mary Gray" was the real origin of the "Dragoon's" air, and so of the "Vicar of Bray" melody.

However, I submit a third melody, which can be found, set to English words, and entitled "Once a farmer and his wife," in the Royal Edition of "Songs of Wales," which, spite of great differences in tonality, bears a marked resemblance to the two tunes under discussion in its "lilt," accent, and rhythm, and has even a still more unusual final bar.—I am, yours very truly,

F. R. C.

WELSH AIR, "Y SAITH GYSADUR."



TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after its occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without that date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscriptions are not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A.—The Mass was certainly believed to be by Mozart when first published, and as it is so widely known by its present title, a change of the would only cause confusion, especially as the work has not been absolutely proved to be the composition of another.

A. H. V. (Brixton).—Germer's "How to play the pianoforte" is not published complete in English.

CONSTANT READER (Truro).—If we could be sure that the composer had always noted down his exact intention, it is obvious that unless accompanied by a staccato mark or occurring at the end of a group united by a "slur" every note should be sounded during its full time-value. A rest following a note has no power to shorten its duration of that note.

C. W. PARKINSON (Blackpool).—The season lasts from October 1st to June 1. Salary, about £100; qualifications, a thorough knowledge of the subject.

H. E. THORNE.—The muffled roll of drums in the Dead March in "Saul" was not in the original score, but has become a matter of tradition with organists.

VOICE (Auckland, N.Z.).—No English edition of Rohitansky's book "Sänger und Singen" has yet been published.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BIGGLESWADE.—At the Town Hall, on the 7th ult., an encouraging performance was given of Sterndale Bennett's *May Queen* by the recently formed District Choral Society, conducted by Mr. J. G. Cooper. The solos were efficiently rendered by the Misses Ada Loaring and Florence Croft, and Messrs. A. Kenningham and H. Lockhart; the pianoforte and harmonium accompaniments were played by Mrs. Welch and Mrs. Kempe.

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BOURNEMOUTH.—The pupils of Dr. Lemare's Academy of Music gave two Invitation Concerts, at the Bijou Hall, on Thursday, the 14th ult. Both Concerts were found to be interesting, and some of the pianoforte playing showed considerable talent awaiting development. The audiences were highly appreciative on each occasion.

BRENTWOOD.—The Vocal and Instrumental Society gave its first Concert of the season at the Town Hall on Thursday, December 10, when Handel's *Acis and Galatea* was performed, followed by a miscellaneous selection. The soloists were Madame Worrell, Mr. James Leyland, and Mr. Albert Fairbairn. The choruses were given with precision. Mr. Leyland and Mr. Fairbairn were the especially successful with "Love in her eyes" and "O ruddier than the cherry" respectively. In the second part the playing of Schubert's *Rosamunde* Ballet music, by the orchestra, deserves special mention. Mr. Henry Lewis was leader, Miss Duchesne accompanist, and Mr. Louis J. Turrell conducted.

BUCKLEIGH.—The Musical Society gave its first Concert for the season on the 12th ult., in the Town Hall, to an appreciative audience. Sterndale Bennett's Cantata the *May Queen* formed the first part. The soprano solo was taken by Mrs. Parnell Tucker, of Ashburton; the tenor solos, by Mr. Shapcott, of Exeter; the bass, by Mr. H. Tucker, of Ashburton; and the choruses were given in capital style. The second part opened with Cowen's "Boat Song," which was warmly received. Miss Holman, in some violin solos, showed natural ability and skilful training. The quartet "Away to the Forest" (Franz Abt), by Mrs. C. King Smith, Master T. J. Howe, Messrs. F. Ford and C. King Smith, was loudly applauded; the trio "O memory" (Leslie), by Mrs. C. K. Smith, Miss Ashton, and Mr. Shapcott were greatly admired; the part-song "Come let us be merry" was well given, and the National Anthem brought a successful musical evening to a close.

CATERHAM.—The Choral Society gave the first of its Concerts this season on the 13th ult., the chief work being Cowen's *St. John's Eve*. Miss Fussell, Miss Dwyer, Mr. Bovett, and Mr. Musgrove took part successfully in the solo music, and the choir, under Mr. Hunt's direction, gave the choruses with good effect. A Trio by Conradin Kreutzer, for clarinet, bassoon, and pianoforte, was played with great taste and expression by Messrs. J. E. Street, Oscar Street, and Charles Hunt. The attendance was rather small.

DUMFRIES.—The Choral Society gave a performance of Handel's *Judas Macabæus* in the Mechanics' Institute, on the 20th ult. In place of the Overture, the Dead March from *Saul* was played in memory of the late Duke of Clarence. The principals were Miss Marjorie Eaton, Miss Bertenshaw, Mr. Henry Beaumont, and Mr. Riley. Miss Eaton gaining an encore for her beautiful singing of "So shall the lute," and Miss Bertenshaw for her rendering of "Father of Heaven." Mr. Hume led the orchestra, and Mr. Starkey conducted admirably.

HAWKHURST, KENT.—A Pianoforte Recital was given by Mr. Tobias A. Matthay at the Lecture Hall, on the 8th ult. The programme comprised a varied selection of well-known works, and also some new compositions ("Love-phases") from his own pen. Miss Beverley Robinson varied the programme with some songs, and much interest was shown in the Recital.

KELSO, N.B.—Mr. Tobias A. Matthay gave a Pianoforte Recital at the Town Hall, on the 12th ult. His programme was made up of selections from Brahms, Schumann, Chopin, Henselt, Beethoven, Raff, Grieg, Niccolò, Liszt, and some compositions of his own, "Love-phases." Miss Margaret Kennedy gave some good songs and the Recital was well attended.

LEICESTER.—The first part of Handel's *Messiah* was given by a largely augmented choir in St. Mark's Church, on the 3rd ult., under the direction of Mr. J. W. Knight, the Organist and Choirmaster. The soloists were Mrs. R. R. Russell, Miss Staynes, Mr. A. Page, and Mr. Cooper. The performance was good and highly appreciated by the large congregation assembled. A very interesting Lecture was given on the 11th ult. at the Museum by Mr. Carl Ambruster, the subject being "Franz Schubert, the greatest song-composer of all times." Several songs of the master were rendered with great taste by Miss Pauline Cramer. Both lecture and illustrations were received with much applause.

MELBOURNE (VICTORIA).—A series of Organ Recitals were given during November in St. Paul's Cathedral by the Organist and Choirmaster, Mr. Ernest Wood, formerly of St. Peter's, Eaton Square, and Lincoln Cathedral. Owing to the unsuitable hour fixed by the Chapter for the Recitals, the attendance was at first sparse, but the excellence of the programmes, and Mr. Wood's masterly performances, have, we are glad to say, quite overcome the difficulty.

ROATH, CARDIFF.—A performance of Spohr's *Last Judgment* was given on New Year's Eve by the choir of St. Margaret's Parish Church, under the direction of the Organist and Choirmaster, Mr. Walter Scott, who presided at the organ. The whole of the soprano solos were beautifully sung by Master H. Coward, the remaining solos being effectively given by other members of the choir.

SHIPNALL, SALOP.—The Choral Society gave its first Concert for the season on Tuesday, December 29, in the Town Hall, which was well filled with a most appreciative audience. The work chosen was *The Messiah*, which was excellently rendered. The soloists were Miss Watkin, who undertook to sing, at the last minute, in the place of Mrs. Burghope, who was suffering from cold; Miss Edith Ransom, Mr. Bylin, and Mr. Bennett, all of whom acquitted themselves admirably. The band played remarkably well, especially in the accompaniments to the solos, the voices never being overpowered by the instruments, as is so often the case. The Conductor was Mr. C. H. Payne.

SOUTHAMPTON.—A Concert was given by the Polytechnic, at Hartley Hall, on the 13th ult. The vocalists were Miss Florence Monk (daughter of the late Dr. W. H. Monk), Mr. F. Noyes, Mr. A. N. Kendall, Mr. Palmer, Mr. J. Billett, and Mr. T. Faulkner. Miss Monk

displayed an excellent voice and method, and her efforts were rewarded with very hearty applause. Instrumental music was contributed by Rev. F. James (violin), Mr. G. Ivimey (pianoforte), and Mr. Sharpe (harmonium).

TOTTENHAM.—Dr. E. H. Turpin gave an Organ Recital at Christ Church on the 15th ult. The programme included Bach's Fantasia and Fugue in A minor, Mendelssohn's Overture, "Harmonie Musik," Variations by Beethoven and Spohr, and other pieces. Mr. W. A. Hamilton sang Mendelssohn's "Then shall the righteous," and other vocal pieces were contributed by the choir.

TUNBRIDGE WELLS.—Sir John Stainer's Cantata *The Daughter of Jairus* was given at Christ Church, before a large congregation, on the 13th ult., under the direction of Mr. R. K. Simons, Organist of the Church, the choir being augmented on the occasion by the Tunbridge Wells Amateur Glee and Madrigal Society. The solos were sung with much taste and expression by Master C. Stoner (soprano), Rev. Hornby Steer (tenor), and Rev. R. T. Thornton (bass), and the choruses were rendered with much spirit and precision. Mr. E. C. Mitchell (pupil of Mr. R. K. Simons) presided ably at the organ.

WOLVERHAMPTON.—The first of a series of Sacred Concerts organised by Mr. Owen H. Powell and Mr. H. Mills was given in the Agricultural Hall, on Sunday evening, the 10th ult. Miss E. Falkner and Miss Emily Lloyd joined in the duet "Quis est Homo" (Rossini's *Stabat Mater*); Miss Falkner sang "Angels ever bright and fair" and "The Worker," and Miss Lloyd "Calvary" and "O rest in the Lord." Mr. Owen H. Powell gave three solos on the organ and also played the accompaniments. Mr. J. C. Reidy was successful in his recitations, and Mr. H. Mills sang "It is enough." There was a good attendance, and the Concert seemed to give the utmost satisfaction.

ORGAN APPOINTMENTS.—Mr. H. Elkin, Organist and Choirmaster to St. James's Church, Kennington Park Road.—Mr. Mervyn Dene, Assistant-Organist to St. Mary Magdalen's, Paddington.—Mr. F. W. Drake, Organist and Choirmaster to St. Mary's Parish Church, Westminster.—Mr. Bernard F. Ramsey, Organist and Choirmaster to the Parish Church of St. James, Poole.—Mr. E. C. Mitchell, Organist and Choirmaster to the Parish Church, New Romney, Kent.—Mr. George T. Fleming, Organist and Choirmaster to St. Mark's, North Audley Street.—Mr. W. T. Gould, Organist and Choirmaster to St. Barnabas, Kensington.—Mr. Thomas E. P. Attewell, Organist and Choirmaster to the Parish Church, Cuckfield, Sussex.—Mr. Thomas Gale, Organist and Director of the Choir to St. Mary's Catholic Church, Park Road, Clapham.

CHOIR APPOINTMENTS.—Mr. Augustus Bingham (Bass), to St. Peter's, Cranley Gardens.—Mr. Burnitt Sedgwick (Tenor), to the Cathedral Choir, Lincoln.—Mr. T. Maude (Tenor), to Manchester Cathedral.—Mr. Harry T. Oakley (Alto), to Lichfield Cathedral.

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MR. H. C. TONKING desires that all communi-

cations shall be addressed to him, care of Messrs. Weekes, 14, Hanover Street, Regent Street, London, W.

MR. FRANK J. ASCOUGH (Principal Tenor,

St. Saviour's, Walton Place, S.W.), for Oratorios, Concerts, &c. *Répertoire* includes "Messiah," "Samson," "Acis and Galatea," "Elijah," "St. Paul," "Hymn of Praise," "Crucifixion," "Daughter of Jairus," Ballads, &c. 13, Beaufort Street, Chelsea, S.W.

TWO SISTERS wish to hear of VACANCY in good ORCHESTRA, meeting in London, for second Oboe and second Clarinet. Address, B. G., Bolton's Library, Knightsbridge.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

HAUPTMANN, MORITZ.—"The Letters of a Leipzig Cantor to Franz Hauser, Ludwig Spohr, and Other Musicians." Edited by Prof. Dr. ALFRED SCHÖNE and FERDINAND HILLER. Translated and arranged by A. D. COLERIDGE. Two Vols., cloth, 21s.

PARRY, C. HUBERT H.—"Blest pair of Sirens." (At a solemn music.) Ode by MILTON, set to music for eight-part chorus and orchestra. Full Score, 7s. 6d.

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HURST, J.—Musica Miscellanea. Part 3. Contents: Benedicite in Chant form, two Hymn Tunes, Kyrie eleison and Gloria, three Offertory Sentences. 3d.

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CHARLES MACPHERSON 4d.

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STEWART MACPHERSON 4d.

" 83 (in E flat). Te Deum laudamus ARTHUR W. MARCHANT 3d.

" 84 (in E flat). Benedictus " " 3d.

" 85 (in D). Benedicite, omnia Opera. " " W. G. Wood 13d.

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T. TALLIS TRIMMELL 3d.

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GILBERT, SAMUEL, J.—"Father of Life." Marriage Hymn for Four Voices. (No. 384. Novello's Octavo Anthems.) 3d.

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CONTENTS.

	Page
Musicians in Council	73
Schumann's Symphony in D minor	74
The Art of Conducting. By Joseph Barnby	77
From my Study	79
Occasional Notes	82
Facts, Rumours, and Remarks	84
The National Society of Professional Musicians	86
Sir Charles Hallé's Concerts	87
Monday and Saturday Popular Concerts	88
Wind Instrument Chamber Music Society	88
Mr. Dannreuther's Concerts	88
Highbury Philharmonic Society	89
Finsbury Choral Association	89
Oratorio in St. Paul's	89
New Shakespearian Music	89
"The Mountebanks" at the Lyric	90
Obituary	90
Music in Birmingham	91
"Bristol	91
"Edinburgh	92
"Glasgow	92
"Leeds and District	93
"Liverpool and District	93
"Manchester	94
"Nottingham	94
"Berlin	99
"Montreal	99
"America	99
Chorus.—"God so loved the world." ("Crucifixion.") J. Stainer. 95	
General News (London)	100
Reviews	102
Foreign Notes	103
Correspondence	105
Answers to Correspondents	106
General News (Country)	106
List of Music published during the last Month	108

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